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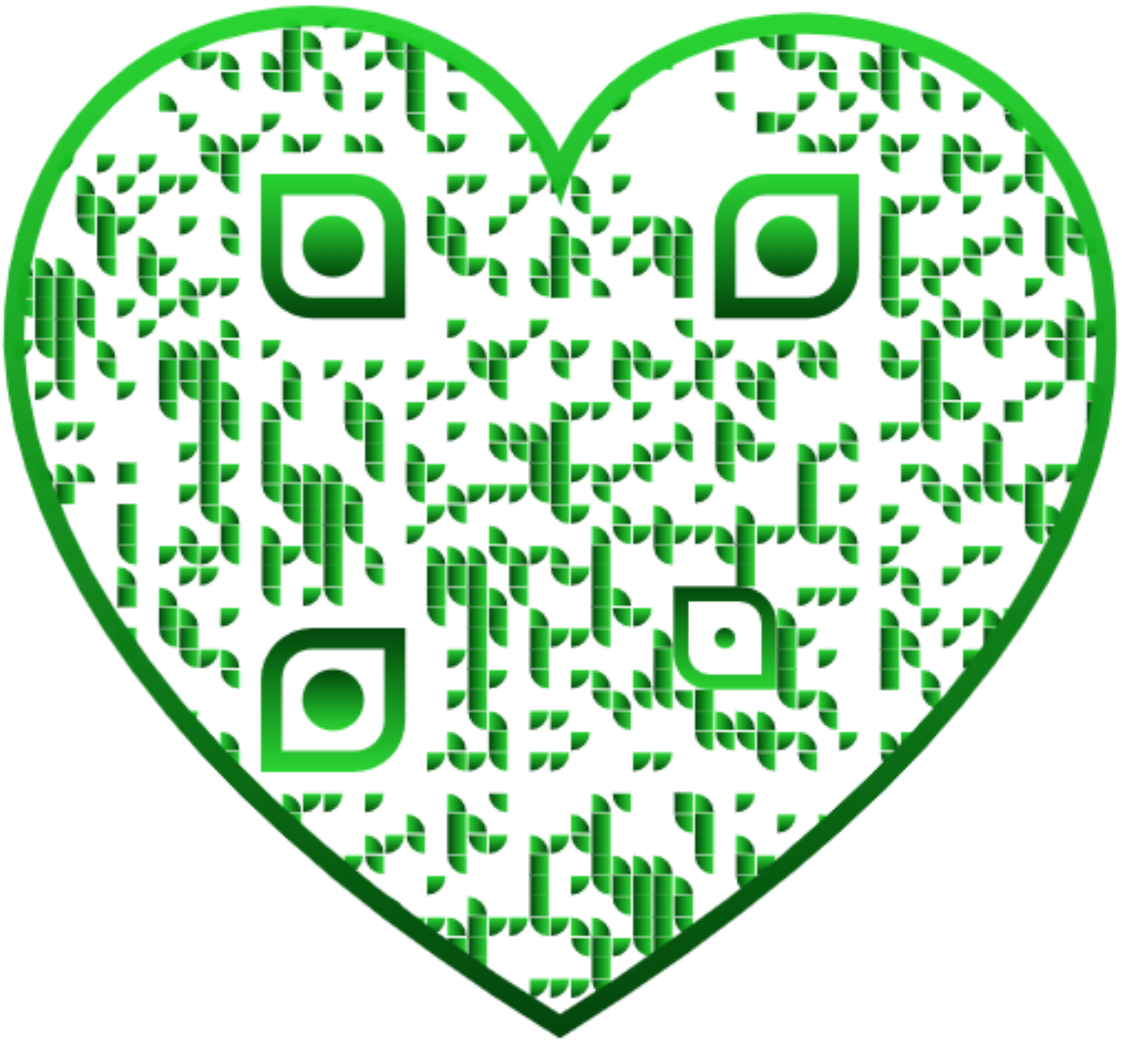

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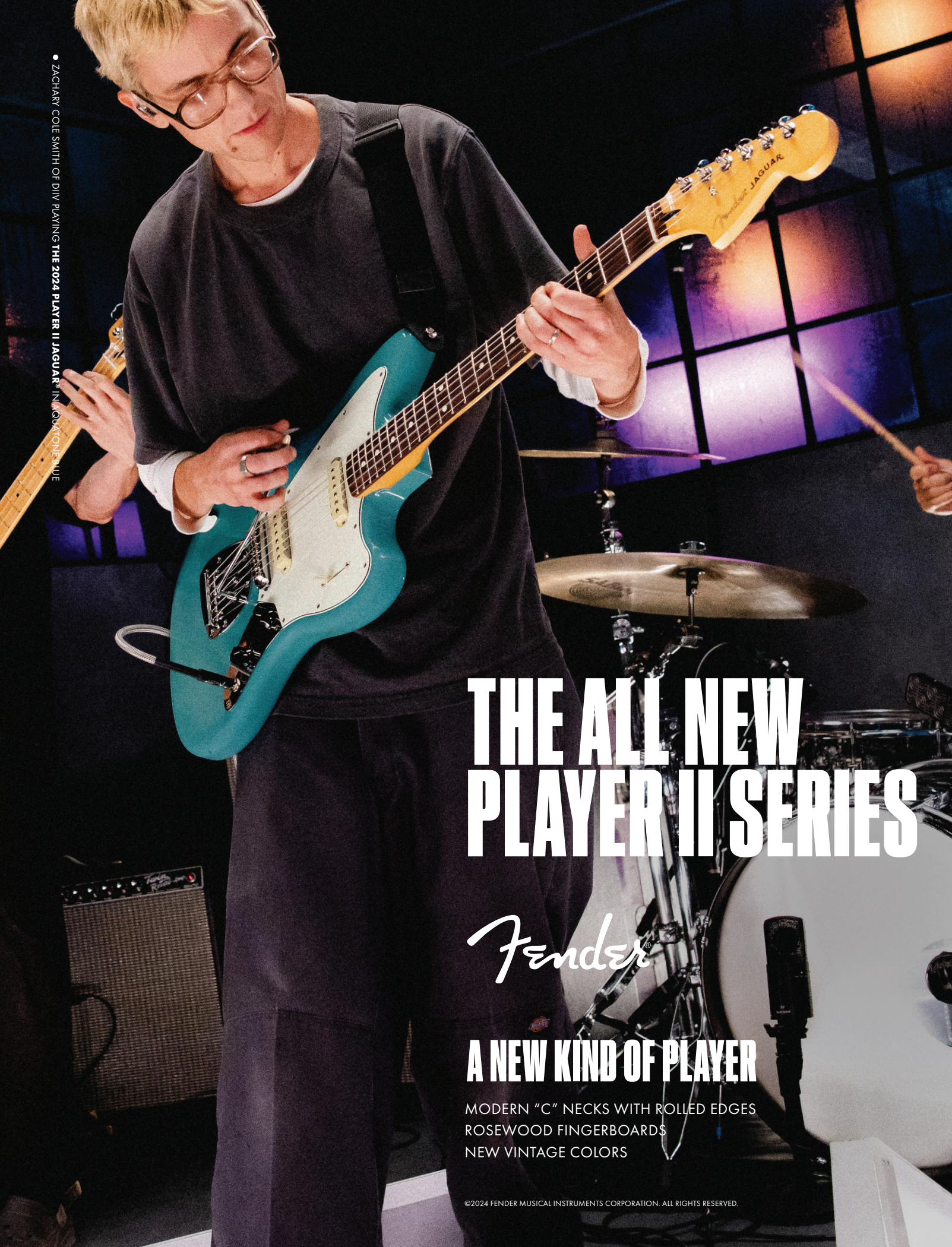

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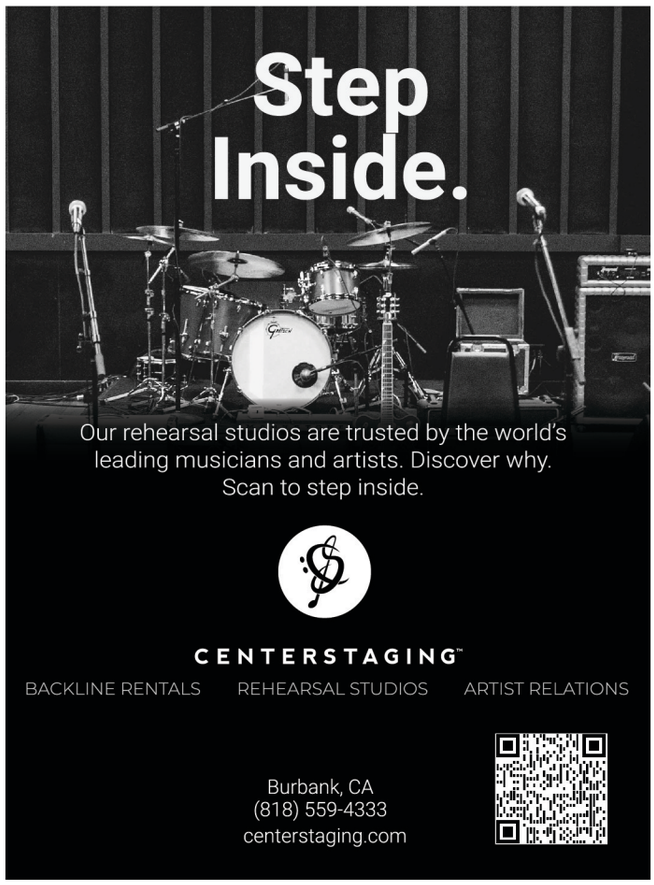

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El Dorado Guitar Accessories

eldoradostraps.com

A Quarter-Century of Premium Leather Guitar Straps: Having recently celebrated the 25th Anniversary since he launched El Dorado Guitar Accessories, owner Bill Silverman often poses a provocative rhetorical question: "Why put a $15 strap on your '61 Strat?" Yet it was a '69 Tele Thinline he acquired in 1991 that initiated a six-year search to find the perfect Western-style tooled leather strap, and eventually inspired him to start his company. His 20 years of experience in the apparel and fabric industry assisted him in locating the experienced craftsmen and materials that could turn his idea into reality. The initial concept was to design a wider "Fender" style strap that would allow his leather toolers more area to display their carved designs, feature hand-engraved Show Saddle bucklework, and provide a shoulderpad backed with comfortable orthopedic woolskin shearling. In effect, it would be an heirloom "show saddle" for guitar, providing comfort, beauty, and durability. It was christened the "Original Model" strap, soon to be adopted by guitarist Noel Gallagher of the British group Oasis.

A Growing Product Line: El Dorado's line of strap models grew quickly from customers' requests, varieties of unique and exotic leathers prototyped, and other craft elements that were incorporated. Their most popular strap has become their "Durango-Suave" model, a 2 1/2" ladderback-style strap, featuring three layers of glove-soft tanned cowhide, offered in a range of leather colors and also in specialty leathers such as distressed cowhide, alligator-patterned embossed leather, genuine hair-on cowhide, bison hide, and real snakeskin. In recent years they have begun offering straps with inlays of hitched horsehair-style webbing (the "Kachina" models) and, on a custom-order or one-off basis, Native American design beadwork, hand-loomed by Mr. Silverman.

Individually Handcrafted Guitar Straps: Each strap continues to be individually handcrafted in Pasadena, CA, offering some of the finest examples of Western leatherwork, using the finest top-grain leathers and employing the materials and techniques of fine saddle-making. Their line also includes unique leather pickguards for Tele's and Strats, and hand-engraved metal parts for Telecasters. Their straps have been purchased by many famed musicians, such as Carlos Santana, Bob Dylan, ZZ Top, James Hetfield, Dwight Yoakam, Rick Derringer, Tom Petty, and Rick Nielsen.

El Dorado Mission Doctrine: El Dorado Guitar Accessories has never aspired to be the biggest guitar strap company, but to be one that produces premium-quality straps and accessories for discerning musicians. Looking back, Silverman recalls considering the potential market for his concept: "Toyota sells way more cars than Mercedes, but Mercedes still sells a heck of a lot of cars. I'd be happy to be the Mercedes of guitar straps."

Contact El Dorado Guitar Accessories,
info@eldoradostraps.com, 213-924-3800

Ron Manus

Board of Directors, Secretary-Treasurer
NAMM

The **NAMM Foundation** has appointed **Ron Manus** to the organization's **board of directors** in the role of **Secretary-Treasurer**. As a member of the board, Manus will serve a three-year term to guide the work of the non-profit and fulfill its vision to create access to and advance participation in music-making across the lifespan of music making. Manus succeeds Susan Lipp, Owner/Chairman of Full Compass, as Secretary-Treasurer. "We are honored to have [Ron] join the board," says John Mlynczak, President and CEO of NAMM. For more, contact johnd@namm.org.

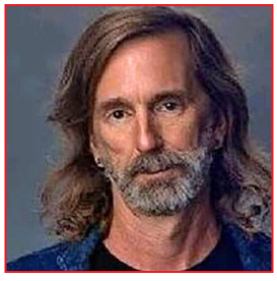
Imani "Mango" Lewis

Director
VRTCL

VRTCL, the influencer and viral marketing agency driving content-first narratives for brands, music, and celebrity clients, has promoted **Imani "Mango" Lewis** to **Director**. In her new role, Imani will lead overall operations for the entire VRTCL team. "Imani's exceptional talent and dedication have consistently driven some of our most successful influencer campaigns in recent years," said FH Media CEO, Ash Stahl. "Her innovative strategies and unwavering commitment to excellence make her an invaluable asset to the VRTCL team." Lewis's promotion follows the success of several high-impact campaigns. For more, contact dominique@spinlab.net.

Tom Kershaw

Chief Technology Officer
BMI



Tom Kershaw, a technology leader in internet and mobile communications, including work on mobile application development, advertising and marketing systems, data science and large-scale data, has joined **BMI** as **Chief Technology Officer**. Kershaw previously co-founded one of the leading open-source software organizations in the internet community and has more than 20 years of experience working with businesses in technology-based markets, ranging in both size and geographic complexity. For more, contact jthomas@bmi.com.

Eric Astor

Board of Directors
Vinyl Record Manufacturing Association

The **Vinyl Record Manufacturing Association** announce the election of **Eric Astor**, founder adnd partner of Furnace Record Pressing, to its esteemed **board of directors.** The election took place during the recent Making Vinyl Nashville conference, an annual gathering of industry leaders and professionals. Astor brings over three decades of experience in the vinyl record industry to the VRMA board. Furnace Record Pressing has become a renowned name in the vinyl manufacturing sector, known for its high-quality pressings and commitment to sustainability. For more, contact nicole@sideways-media.com.

Victoria Fleary

Vice President, Socials
iONE Digital

iONE Digital, the digital media company creating and distributing premium content for Black and urban lifestyle enthusiasts, has announced the promotion of **Victoria Fleary** to **Vice President, Social**. This promotion marks the culmination of Fleary's two-year journey with iONE Digital as its resident Senior Director of Social, a role that she mastered and shaped how content has appeared through their respective platforms, and her instrumental work in developing social-first sponsorship opportunities to clients and partners including Amazon, DoorDash and Procter & Gamble. For more, contact dreed@ionedigital.us.

Justin Rohde

Chief Transformation Officer
BMI

Justin Rohde, who has more than 20 years' experience in strategic management and building growth opportunities for both corporations and consulting firms, has joined **BMI** in the newly created position of **Chief Transformation Officer**. Rohde brings extensive experience in process improvement, sales effectiveness, product development and global business management to BMI. He joins the company from Xplor Technologies, a private equity owned Global SaaS and Payments conglomerate. For more, contact jthomas@bmi.com.

Adolfo Rodriguez

Executive Vice President
Guitar Center

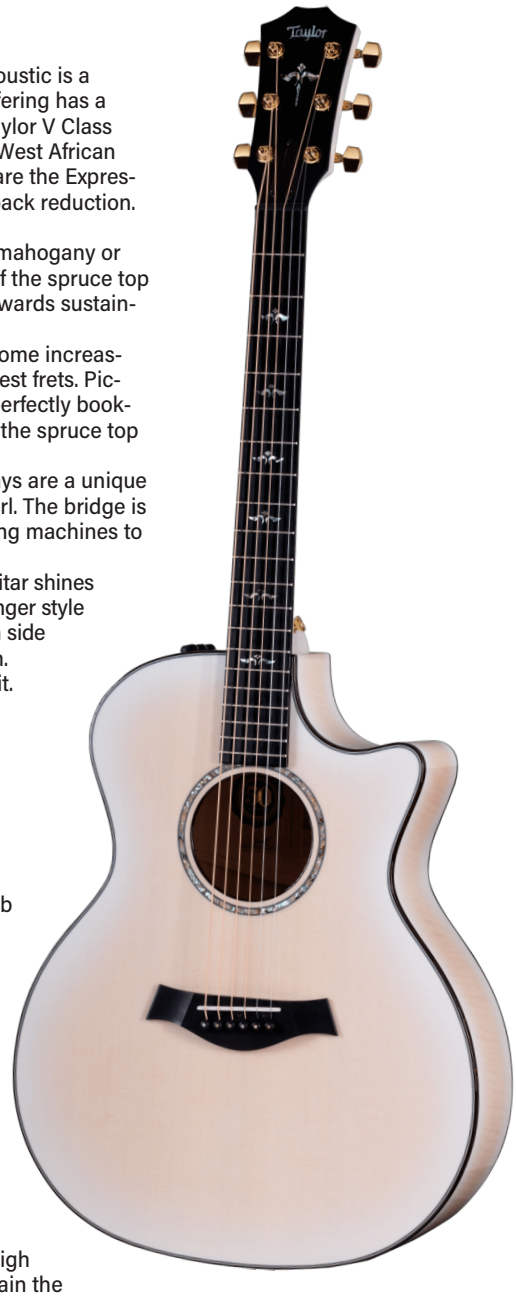
Guitar Center has announced the appointment of **Adolfo Rodriguez** as **Executive Vice President, Chief Technology & Information Officer**. Rodriguez joins Guitar Center with over 25 years of experience in technology transformation, with an emphasis on Fortune 500 retail enterprises. In his new role, Rodriguez will be responsible for the end-to-end technology vision and execution for the company, while leveraging disruptive technologies to reimagine the customer experience. Rodriguez will report directly to CEO Gabe Dalporto. For more, contact pr@clynemedia.com.

Poppy Hanton

Marketing Executive
Celestion

Celestion has announced the appointment of **Poppy Hanton** as **Marketing Executive**. In her new role at Celestion, Hanton will work on a number of projects across the company's marketing landscape including web, social media, content creation, advertising, and projects with external partners. Hanton brings a variety of invaluable experience to Celestion, spanning professional audio, music festival marketing, copywriting, social media and higher education. This experience has its genesis in her own musicianship. For more, contact margaret@msmediainc.com.

▶ TAYLOR 614CE LTD 50TH ANNIVERSARY ACOUSTIC GUITAR



Celebrating 50 years of exemplary guitar making, the Taylor 614ce LTD 50th Anniversary Acoustic is a limited-edition guitar of which 614 guitars will be made. Master luthier Andy Powers' latest offering has a Sitka Spruce top, Bigleaf Maple sides and back, gloss finish, impeccable appointments and Taylor V Class bracing. This bracing is advertised as increasing sustain, and this guitar does not disappoint. West African Crelicam Ebony as the fret board and bridge material also contributes to sustain. Electronics are the Expression System 2 Pickup with volume, bass, treble control and a phase inversion switch for feedback reduction. This is a high-end guitar of fantastic quality and sound.

Maple tends to have a more precise, forward and focused sound than the more traditional mahogany or rosewood. Maple can have a hard sound, and Taylor has taken deliberate steps in the aging of the spruce top and bracing to counteract that characteristic. With the necessity of manufacturing heading towards sustainable tone woods, you will see more use of maple.

Grand Auditorium is one size smaller than the de facto standard dreadnought, and has become increasingly popular over the last few years. The Venetian cutaway enables players to reach the highest frets. Pictures do not do it justice—this guitar has a translucent white finish that shows the flame of a perfectly book-matched maple back, and a touch of white paint on the top blended smoothly at the edges of the spruce top gives a nice subtle shading similar to a sunburst finish. Taylor calls this Edgeburst.

The appointments of this guitar are definitely premium. The green abalone "Wing" neck inlays are a unique Taylor design. The sound hole rosette is also abalone. The headstock inlays are mother of pearl. The bridge is the Taylor swept wing design. The ebony bridge pins sport gold dots and match the gold tuning machines to celebrate the 50th anniversary.

The guitar plays beautifully as you would expect. Tuning and intonation is precise and this guitar shines for recording. The neck is a touch on the wide side, which is a giveaway that it is designed for finger style players, but still within a width that makes it good for any style. The action is a touch on the high side but still plays accurately and easily, even with the medium gauge strings the guitar shipped with.

I fell in love with this very special guitar. This guitar is a great addition to any player's tool kit. MSRP list: $3,999.00

taylorguitars.com

▼ APOGEE ECS CHANNEL STRIP DAW PLUGIN

The Apogee Symphony ECS Channel Strip is a "no-fuss" and extremely powerful plugin tuned by Bob Clearmountain and is modeled after vintage '70s hardware. Expressly designed to be very quick, great sounding and simple, this powerful plugin is a "Swiss army knife" all-in-one solution.

A DAW Channel Strip, it offers multiple effects in one plugin. Included is a Vintage-modeled 3-band EQ, VCA style Compressor with Auto Makeup Gain, Drive, which offers saturation from subtle gain to warm crush, and a variable High-Pass Filter that can be swept from 20Hz to 300Hz. A Mix knob in the compressor section offers parallel Dry / Wet processing. Wiki defines: "parallel compression is achieved by mixing an unprocessed 'dry' signal with a heavily compressed version of the same signal. Rather than lowering the highest peaks for the purpose of dynamic range reduction, it decreases the dynamic range by raising up the softest sounds, adding audible detail." For those of you who love using parallel compression, this control is a rare option in plugin compressors, and saves you steps of having to create additional Aux returns to create parallel compression.

The EQ section is optimized for music in that both the Low and High Bands are shelf EQ's, again the way a British EQ from the '70s would have been made. The Mid Band offers a switch to make the peak either Wide or Narrow. The sound of this EQ is smooth and pleasant. The additional Drive control helps to add harmonic distortion, which can bring elements of a mix forward and add some character to dull sounds.

Last, a comprehensive set of presets in the normal band categories can give you a great starting point for a sound to help make your mixing even more efficient.

For those of you who might not recognize the name Bob Clearmountain, he is one on the most respected producers in history, having mixed for Bruce Springsteen, David Bowie, The Rolling Stones, Bryan Adams, and INXS. He is the CEO of Apogee, and if he likes a piece of gear, it's bound to be great!

Visibly resembling the Apogee hardware from the '80s, this easy to use plug-in uses simple dials in a format that encourages you to use your ears and not meters. I found the Apogee ECS to be incredibly powerful, and easy to make either subtle nuanced changes, or massive changes. What struck me is that I was able to make tracks that already sounded great, sound even better in just 10-15 seconds! Highly recommended. MSRP: $99.00

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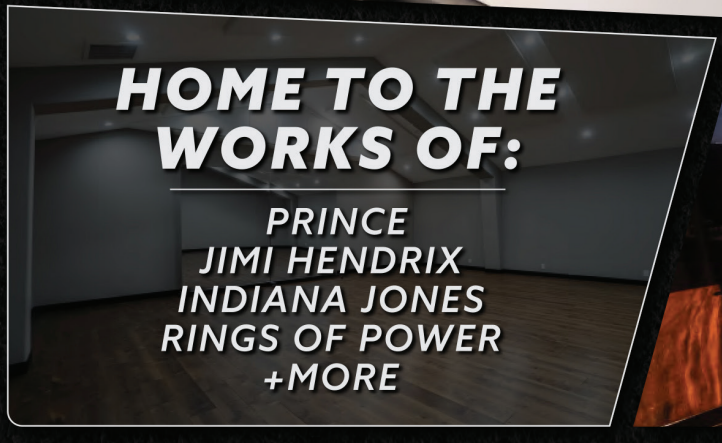

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◄ DT 770 PRO X LIMITED EDITION HEADPHONES

Since 1924, beyerdynamic has made first-class professional audio products that focus on pristine sound. To celebrate this century of excellence, the all-new DT 770 PRO X Limited Edition studio headphone blends the features of their DT 770 PRO with the dynamic STELLAR.45 driver system. Headphones of the highest quality, they are handmade in Germany.

I compared these headphones to three well-known brands of German headphones. Price ranges were $99-$300 for the competing headphones. While all were very good to great sounding, the DT 770 PRO X LE became an instant "I need to add this to my setup." The depth and imaging are superb. Detail and reverb perception is nothing short of amazing. The lows and sub frequencies are rich, full and defined. Headphones are an important component to mixing for imaging and problem solving, especially in today's environment where computer, hard drive and fan noise is more present than ever. But I've always felt that final volumes and balances need to be heard in air though speakers, even if headphones are a good starting point. I mixed for hours in these headphones and these are the best I've heard in translating volumes and balances into the real world. Additionally with the demands of long working hours, I found the comfort of the headphones to be good. Beyerdynamic says, "A recess in the headband padding protects against the pressure-sensitive fontanelle, allowing you to wear the headphones for hours on end. With premium sound quality, replaceable parts, low impedance and high-wearing comfort, the DT 770 PRO X LE is tailor-made for studio professionals, artists, filmmakers, and producers."

"We wanted to commemorate our 100-year milestone by creating headphones that pay homage to our past, and empower studio professionals to work however their inspiration strikes," said beyerdynamic CEO Andreas Rapp. "By combining the beloved features of the DT 770 PRO with the latest driver technology of the DT 700 PRO X, (they) deliver unparalleled performance."

The DT 770 PRO X LE comes with soft velour earpads, a 3m Mini-XLR to 3.5mm jack cable, a 3.5mm to 6.3mm jack adapter, a drawstring bag and an anniversary booklet about beyerdynamic's history. The headband features a limited-edition anniversary emblem and beyerdynamic logo.

You can spend more on headphones, but at the price point and performance of the DT 770 PRO X Limited Edition headphones, you owe it to your music to check these no compromise babies out! MSRP: $199.00

north-america.beyerdynamic.com

► PULSE DIGITAL REVERB BY WAVE ALCHEMY UK

Having invented digital reverb in 1978, Lexicon is synonymous with top quality digital ambience creation. In the 1980's, every top studio had some sort of Lexicon reverb. In 1984, the first affordable digital reverb was introduced by Lexicon. The PCM 60, at $750 street price, quickly became the go to reverb for everyone that wanted Lexicon quality.

While most plug-in companies have ignored the PCM 60, Wave Alchemy UK has released their version of this iconic reverb that captures the character of the original unit, and enhanced it with some modern tweaks. Pulse is a modern take on the classic PCM 60 sound. Available in AU, VST3 and AAX plugin versions for macOS and Windows, whatever DAW you are using, Pulse will fit right in.

One of the selling points of the PCM 60 was its ease of use. It had no sliders or dials, just pushbuttons that made the two reverb programs, Plate or Room reverb, larger or smaller, brighter or darker, and longer or shorter. Pulse provides this ease of use in a similar fashion and takes it a few steps farther.

New controls that were not on the PCM 60 are Delay, Smooth, Duck, Flux and Tweak.

Delay offers an adjustable amount to delay the onset of the reverb.

Smooth is a pre-reverb transient shaper, specifically designed to suppress transients going into the reverb, without affecting the dry signal. This allows for softer and darker sounding reverbs that sound very natural. Think of this as a compressor prior to the reverb that allows a smoother sound.

Duck is an automatic volume ducker that minimizes the reverb by an adjustable amount when the direct signal is present, and allows it to swell after the dry signal ends. This technique can provide clarity when the dry signal is present, and more effect following to dry signal.

Flux creates space and movement through level-dependent filtering and modulation. Used subtly it can add a gentle sense of 3D movement and depth. At extreme levels it offers lush chorus-like modulation and lo-fi textures.

Tweak offers three character modes that allow you to change the reverb tail characteristics. Clean mode offers a crystal clear sound. Vintage mode adds a subtle warmth, or for a tasteful sonic destruction, use Gritty mode, an emulation of the 12 bit EMU SP-1200 sound.

Pulse is an incredible value and is available individually or in a bundle that includes RMX16, EMT 250 and EMT 140 Plate Reverb emulations. MSRP: $25.00

wavealchemy.co.uk

MICHAEL STERN, C.A.S., is a Music Engineer based in Los Angeles. He has recorded and mixed 260 film scores including *Iron Man 2*, *Sex And The City 1* and *2*, *The Notebook*, and *Borat Subsequent Moviefilm*. He has also worked with artists Strawberry Alarm Clock, Richard Marx, Kenny Loggins, Jackson Browne, Micky Dolenz, The Cowsills, Bon Jovi, Tom Jones, Chick Corea, Lisa Loeb, Rob Morrow. He can be reached at newtoys@musicconnection.com

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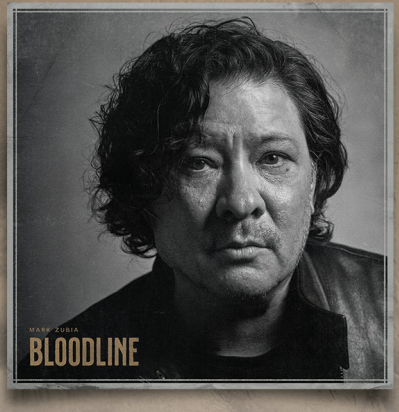

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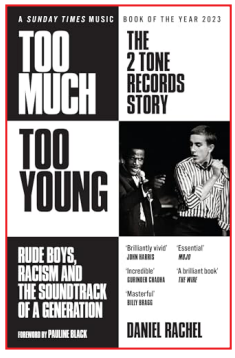
Too Much Too Young

By Daniel Rachel

(hardcover) **$32.95**

In 1979, 2 Tone Records exploded as albums by the Specials, the Selecter, Madness, the English Beat, and the Bodysnatchers burst onto the charts and birthed a movement. 2 Tone was "a multiracial force of British and Caribbean musicians singing about social issues, racism, class, and gender struggles." Author Daniel Rachel defines and traces the influence and impact from 2 Tone, rude boys, ska and the generation that adopted it.



An Ideal For Living

By Corey duBrowa

(paperback) **$23.99**

Veteran music writer and editor Corey duBrowa's first book, *An Ideal For Living—A Celebration of the E.P.*, presents an impressive overview and history of the often-neglected EP format. Contributions from 50 artists and industry pros, including a foreword written by Spoon's Britt Daniel, contextualize a list of the 200 Best EPs ever recorded, showing how the format developed from early jazz and rock 'n' roll through the ascendance of punk, and ultimately, modern pop music.

No Big Deal

By Dean Brownrout

(paperback) **$18.95**

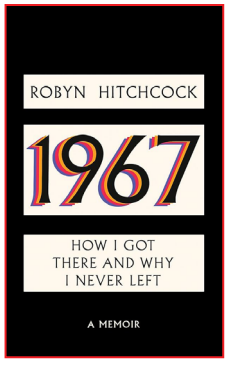
From 1980 to around 2000, Dean Brownrout found himself at the forefront of cultural shifts—from the emergence of new wave and thrash metal music to the dawn of the commercial internet. *No Big Deal* is a humorous and nostalgic journey through a seminal time in the music industry pre- and post- technological influence and culture–with appearances by The Rolling Stones, Grace Jones, Bob Dylan, the Beastie Boys, models, and countless others.

1967: How I Got There And Why I Never Left

By Robyn Hitchcock

(hardcover) **$26.95**

1967 explores a pivotal year via an obsessive-compulsive Hitchcock, who is shipped off to boarding school at the age of 13—just as Bob Dylan's *Highway 61 Revisited* and the Beatles's *Sgt. Pepper's Lonely Hearts Club Band* explodes. As the hippie revolution brews, Hitchcock adjusts to the divisive, homoerotic world of Winchester, U.K., and then Nashville, befriending teenage prodigies and their local guru, the young Brian Eno—all the ingredients that will make Robyn Hitchcock a songwriter for life.

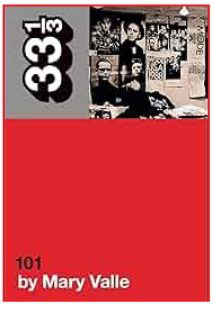


33 1/3: Depeche Mode's 101

By Mary Valle

(paperback) **$14.95**

Depeche Mode's *101* is, on the surface, a live double-album by a synth band. *101* marks the moment when doomy, cultish, electronic Depeche Mode, despite low American album sales and a lack of critical acclaim, declared they had arrived and ascended to the status of stadium rockers. On June 18, 1988, 65,000 screaming, singing Southern Californians flocked to the Rose Bowl for this "Concert for the Masses."

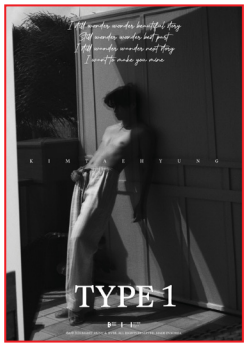


Type 1

By BTS V (Kim Taehyung)

(hardcover) **$60.20**

This 224-page photobook presents intimate moments V of the K-pop icons BTS wished to share with ARMY (BTS' fandom). Following through the chapters will reveal a deeper, genuine portrayal of V before his military enlistment, and is complemented by collectible components that represent featured travel destinations and each era of his life and career. The release will be followed by events showcasing stories to be held throughout the summer in Seoul, Bangkok, Taipei, Vancouver, L.A., and Tokyo.



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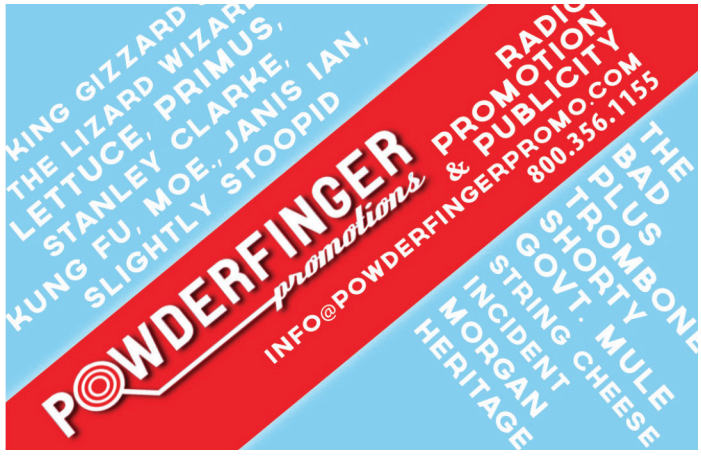

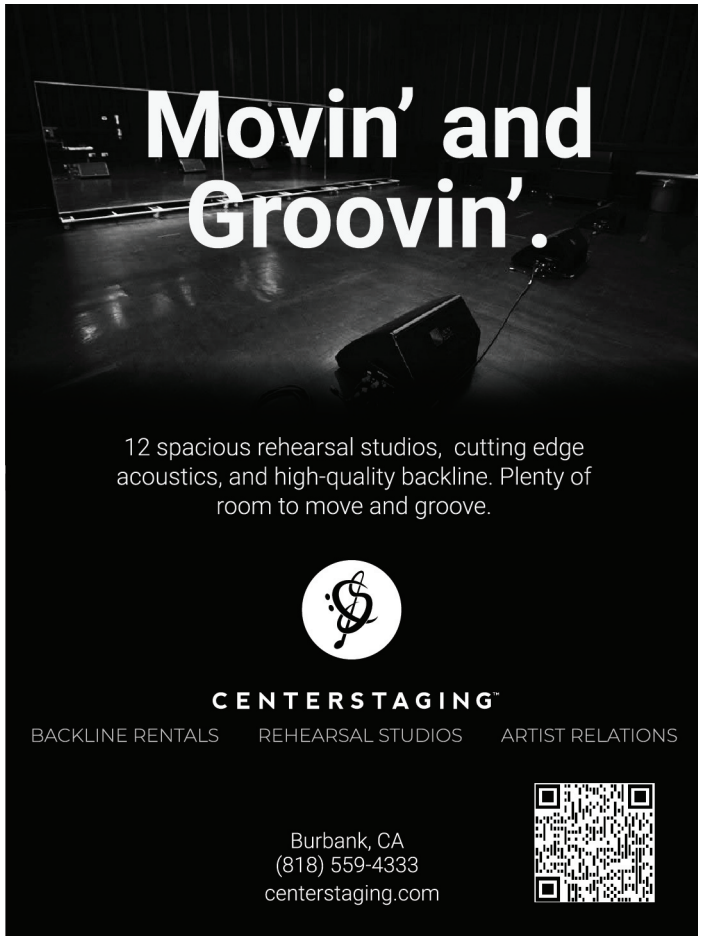

Third Encore

thirdencorestudios.com

Celebrating 35 Years in NoHo: Third Encore Studios was launched in 1989 by roadies for the Eagles, who envisioned the potential for a thriving rehearsal and storage business in North Hollywood. Since entrepreneur Wynnsan Moore took the reins in 1999, Third Encore has been in expansion mode, not only at their main rehearsal studios location but throughout the Los Angeles area with their monthly lockout studios. With their main studios located near the Burbank Airport in a six-building campus environment, Third Encore has all the necessary facilities and services on-site to facilitate a convenient and efficient tour rehearsal. Services include daily rehearsal and pre-production studios, backline and audio rentals, storage lockers, and on-site vendors such as Ultimate Ears, Tour Supply, Arcane Inc. pickups, and other music-related offices. With spacious rehearsal studios designed with great acoustics, Third Encore's 75,000+ square foot main location has hosted everyone from Doja Cat, Billie Eilish, Kendrick Lamar, and Sabrina Carpenter to Backstreet Boys, Public Enemy, and Guns N' Roses. Under the leadership of Vice President Alex Moore and Operations Manager Doug Poulin their dedicated staff—many of whom have been with the company for 15+ years—continue their mission to provide stellar customer service, attention to detail, and a low-key vibe.

The Studios: Originally occupying a single building with one studio, Third Encore has grown to include eight studios ranging in size from 900 to 2,400 square feet. All studios are carpeted, draped and acoustically tuned to create a comfortable creative atmosphere. They come with tour grade floor wedge monitors, side fills, a mixing console (for live event mixing), and at least one isolation room/artist lounge/production space that is included in the competitive studio rates. Third Encore is also the industry leader in premium 24-Hour Monthly Lockouts, with 265+ individual studios in locations throughout Los Angeles. Its studios feature proprietary wall construction to limit sound bleed along with private A/C control, daily cleaning, ample parking, secure keypad entry and 24-hour video surveillance.

Backline Rentals and Storage: John Hoik, Studio & Backline Bookings Manager, touts Third Encore's expansive backline rental and numerous storage lockers (ranging from 50 to over 1,000 sq ft) as services that set the facility apart from its competitors. Artists and bands can store all their equipment on site and rent anything they need on the spot to avoid the cost and inconvenience of equipment transportation to rehearsals. They've created a unique campus environment with other music related businesses on site to facilitate a streamlined one-stop-shop experience for artists and their touring crew. Rental items include guitars and basses, guitar amps, keyboards, pianos, DJ equipment, drum sets, percussion, tech services, pro audio, wireless and in-ear monitors, microphones and cases and vaults.

Contact Third Encore Studios, 818-753-0148

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▲ EMILY ANN ROBERTS HELPS THE KIDS

On Wednesday, April 24, Emily Ann Roberts, accompanied by her fiddle player Jordan Larsen, brought joy to the children at Monroe Carell Jr. Children's Hospital at Vanderbilt, Nashville, when they visited Seacrest Studios. This visit was made possible by the Ryan Seacrest Foundation, which establishes Seacrest Studios in pediatric hospitals.

▲ STEVE WILSON AND PMC

PMC provided the ultimate large-scale Dolby Atmos audio system for the legendary musician Steven Wilson at the High End, Munich. He will share his extensive knowledge and experience of using immersive audio as a creative tool in his career as one of the world's leading songwriters, producers, and Grammy-nominated spatial audio mix engineers.

▲ JESSE STRICKMAN IS TRAPPED IN INFINITY

At McKay Mix studio in Oakland, CA, songwriter Jesse Loren Strickman (pictured left) recently wrapped up his new single "Trapped in Infinity" with co-producer McKay Garner (pictured right). The song explores depression and hope through metaphorical space travel.

▲ TWO DECADES OF POLAR STUDIOS

The First of May marked the 20th anniversary of the closing of the legendary Polar Studios in Stockholm after 26 years of operation. The studio, opened on May 18, 1978, by members of ABBA and the band's manager, famously featured a Harrison 32 Series analog mixing console—the world's first 32-bus, inline desk.

PRODUCER PLAYBACK

"Being prepared is key in making everyone comfortable. They need to see that you are in command of the equipment and comfortable in that situation." — **MARC URSELLI**

▲ KARMA STUDIOS IS AN OASIS

Chris Craker is a luminary in the music industry, boasting over 40 years of diverse experience as an artist, record producer and composer, as well as being the visionary behind Karma Studios. Situated in an idyllic Southeast Asian location, Karma Studios is a creative oasis for artists and producers.

▲ LE LAB HAS GREAT ATMOS

Legendary Montreal studio Le Lab Mastering has built an all-Focal Dolby® Atmos™ room, adding Atmos mastering to its offerings on top of fully analog stereo, vinyl mastering, and lacquer cutting. The 7.1.4 Atmos studio features an all-Focal powered monitor configuration with Trio11, Trio6, Solo6, and Sub6.

▲ SIRIUSXM HITS VEGAS

SiriusXM announced the opening of a state-of-the-art broadcast studio in Las Vegas, NV, located inside Wynn Las Vegas on the world-famous Strip. To celebrate the opening, seven-time GRAMMY® Award-winning singer-songwriter John Mayer hosted a live broadcast in June for his SiriusXM channel, Life with John Mayer (channel 14).

BONZIE

Self-taught multi-instrumentalist, engineer and producer Bonzie (A.K.A. Chicago native Nina Ferraro) discovered her love of music in elementary school. While the other kids romped at recess, she stayed inside and taught herself to shred on the six-string. She was only 15 in 2010 when she dropped *The Promise*, her first EP, and has since helmed a handful of other releases. Much of the past 12 months have been spent at EastWest Studios working on her upcoming and currently untitled record. She also engineers for other artists and assists them with backing vocals and the vocal design of songs.

For musicians who learn to engineer outside of a formal training program, direct experience is nearly always their teacher. "I'd see things done and realize that's how you mic a guitar or a vocal or how you set up tracks," Bonzie recalls. "That was school, pretty much. There was also non-stop Googling and a lot of calling engineer friends. With Pro Tools, things can get complicated, such as working off of the click. But there are a lot of YouTubers who explain things clearly. I've been saved by them many times.

"I like how Pro Tools gives you so much control," she continues. "Everything's transparent; there's not much that's hidden. I use it more as a tool for capturing something. I don't compose in it. Production for me is capturing and executing ideas that I already have."

It's not uncommon for an artist to be tempted to make changes to an initial idea merely because change is an option. But Bonzie finds that her first instinct is usually the best choice. "I don't like to edit too much," she explains. "The first thinking is me expressing [an idea] naturally and unfiltered. That second wave of editing is not good. I try to keep [a song] pure. There's a nature to it that makes it work out; that balances everything—the structure, the lyricism or the story—and you hit the point where everything feels good."

THE 3 MOST IMPORTANT

. . . lessons she's learned as an artist, producer and engineer are:

- **Follow your heart and your instincts.**
- **Say what you think, unfiltered. You have to communicate when you work. Music has nothing to do with ego and I welcome criticism. Often something that you think sounds brutal probably doesn't.**
- **Relaxing is important. To be as creative as possible I have to be comfortable. Being precious about things can hold you down and make [the music] suffer.**

Not surprisingly, a significant struggle that Bonzie faced was making Rift into *The Secret Of Things*, her first full-length record, when she was only seventeen. "I did a bunch of tracking for it," she recollects, "but I knew that a lot of them weren't right so I redid several. That was a challenge because I was panicked. You can always override your gut feeling but I didn't want to if I didn't have to. That was a big learning experience."

Bonzie's single "Spiritual Violence" dropped in December while "Citrus," her latest artfully-drawn anthem, followed on January 24. Her latest album—her fourth project and the first that she's engineered and produced entirely on her own—is targeted for a fall release. She has a number of L.A. shows planned and aims to tour, perhaps in the spring or summer. Like many engineers, she's a fan of Neumann mics. "Especially vintage ones," she says, "or even a new U 87. Whenever I listen to my voice through them, it sounds like me. Through others it doesn't sound as familiar."

Contact bonzie.net, Instagram @bonzie.

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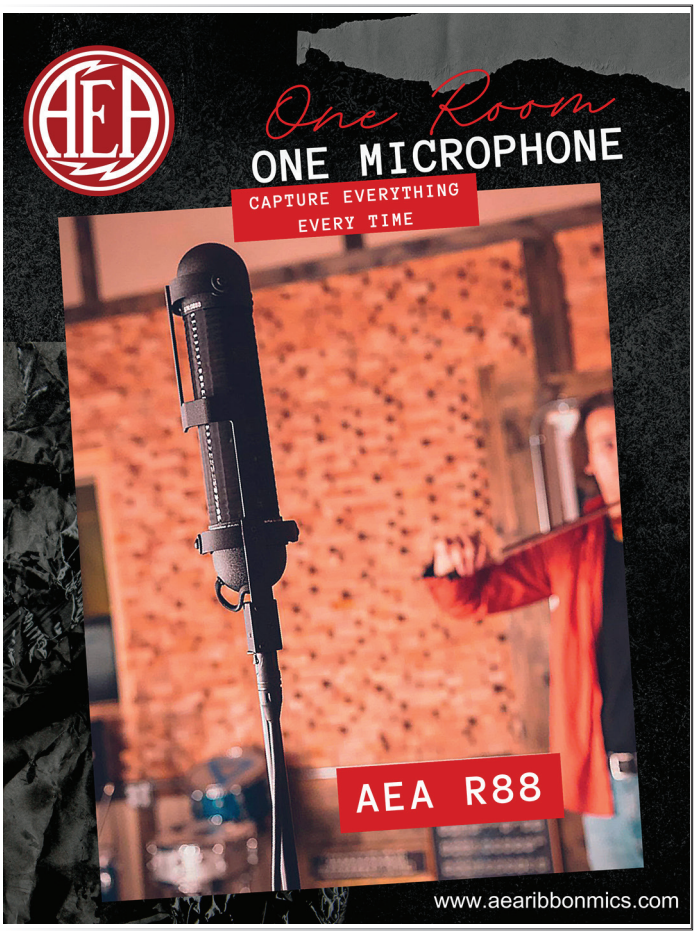
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BACKGROUND

Frenchman Waël Mechri-Yver is a world traveler since youth, giving him a unique advantage in his quest to reshape the nightclub scene. Since arriving in New York City in 2011, he's been creating spaces and shindigs that exist outside normal expectations, in part by incorporating a wide menagerie of multicultural artists and performers.

A Biblical Mission

As a Frenchman, I was drawn to the multicultural side of N.Y.C. It felt like a place where everybody could live together in peace, speaking a language that everybody understood. I thought about the biblical story of Babel and the misunderstanding between people. I realized that maybe the curse was over. Maybe we could finally speak the same language and be in unity. So I used that name to represent the universal language that is music.

Out With the Old

I realized that nightlife needed an upgrade. It felt a bit like the end of the bottle service model, where you had to buy a table and stay put. It felt empty and not enough. My experiences at Burning Man and around the world made me understand that a lot of people were interested in experiences. So I wanted to re-infuse New York nightlife with culture. I've always worked dancers, performers, artists and painters into our events.

Changing Genres

We brought the house music scene to the forefront of the Champs-Élysées. That was groundbreaking, because only the underground clubs were playing that. We had to educate people. In the beginning, people were mocking us, saying that was the same record playing over and over. I had to learn how to educate, be soft with the crowd, and bring them that music. When I moved to New York, it was kind of the same thing. The music we loved and championed was only in obscure clubs in Brooklyn. For a while, it was mostly hip-hop and EDM. I was not satisfied with that. Today, we have house music everywhere in New York.

Going Live

More and more DJs are involving singers, playing keyboards, and all of that. We are going towards a new phase where people are bringing back live music into the electronic music scene. People are not satisfied with just DJs anymore.

"The only way to succeed is to be authentic. People gravitate towards authenticity and truth."

Creating Flow

In the beginning, we started with mediations at our events, then we had live music and DJs. That's how we used to do it. When we opened Gospël in SoHo, we did the same thing. We followed that formula. We like to create a flow.

Soul Man

I have a passion for everything soul music, from disco to funk, house... Anything soulful. If you understand what soul means, send us your music. Send us your press kits and videos. If you like to steer emotions, make people feel better, give them joy and make them dance, smile or feel something, that's what we're into. We respect all styles of music, but we try to focus on soulful music.

Music Life

[Music is] my passion. Music fuels me and makes me wake up in the morning. In 2015, I went on a silent meditation retreat and realized that it was time to express what I've learned throughout life [by making my own music.] I've been a bartender, club owner, doorman, booker, curator, DJ, producer... I've been in every single angle of the business. I've spent so much time observing not just the best DJs and electronic artists but also the fans, how they react to the experience and what they are looking for. So I have a different perspective.

Breaking Through

We're living in strange times, where music is not enough. [Musicians] have to spend countless hours on social media crafting an identity and a brand. They have to spend lots of time making mixes, doing interviews, all of that. They have to become kind of an "artrepreneur" and sell themselves. It's not for the faint of heart. But if the music is great, people are going to support them. To get a record deal in the '70s, you had to be James Brown. Today, anybody can have a record deal, because you can create a label in five minutes. So you have to be a really good performer and adapt with the trends. I'm not necessarily the happiest about these transitions. But if the energy is good, it's going to break through all those obstacles.

Authenticity

I've failed more times than I've succeeded. The master is just the one who's tried more times than the students. You have to do events and create a community. And the community has to be real. The only way to succeed is to be authentic. People gravitate towards authenticity and truth.

Stepping Into His Shoes

Do events for 10 people, 20 people, 100 people, 200 people, 1,000 people, then 5,000 people. That takes years. You have to have a certain type of magic inside yourself to bring people together, and it has to come from the heart. You could use your birthday to [create] an amazing event. Start by hosting events for your friends. Do it over and over to understand what works and what doesn't.

Finding What's Next

New York is an extremely competitive place. You have to always bring something new. That is exhausting. Everybody wants the best next act. Everybody is fighting for the same things. You have to have a good eye, a good ear, and constantly look out for what people are looking for. You have to have a nose for those things and see in advance what is going to be next. It's constantly trying to understand the climate and what people are touched by.

An Emphasis on Safety

After I moved to the U.S., I started to become more and more sober. When I opened Gospël, I decided to be completely sober to put the safety of our community and business at the forefront. Safety is paramount. When you're responsible for events with 5,000 people, you can't make mistakes. And for that, you have to be extremely clear and present at all times. I had to sacrifice my desire to party to offer the party to our people. That's my gift to the world. You can't eat and be the chef at the same time.

Partying Hard Work

The misconception is that I'm partying all the time. It's the exact opposite. I see Babël as a service of celebration, freedom, healing, and togetherness. We've counted so many people getting married, doing business deals, becoming friends for a lifetime. That's the magic of my work and why I fell in love with creating a platform for coming together.

Destination Everywhere

I'm excited to bring Babël outside of New York. We are building our international team of believers who want to make the world a better place through soulful experiences. If you have magic in your heart and mind, please join us.

OPPS

Amazon Studios wants a Music Coordinator
Amazon is seeking a Music Coordinator to join the dynamic music team supporting the Studios' Film and TV productions. The Music department's main role is to deliver compelling, high-quality music that supports Amazon Studios' original programming. The Music Coordinator will work closely with the Head of Music and be an integral part of the music team. The successful candidate will be highly organized and motivated to create streamlined processes to ensure efficiency. You will be expected to leverage strong communication and interpersonal skills in order to partner effectively across divisions and with external partners. Apply at Geebo.

Create Music Group is looking for a Project Management Intern
The Project Management intern with a focus on M&A will support the Project Manager with administrative duties related to mergers and acquisitions. Create and update weekly progress data reports for joint venture artist projects. Track tasks on Jira to stay up to date on the status of marketing campaigns. Assist with maintaining tracker sheets in Excel for rollout/budget and marketing campaigns. Assist in submitting marketing campaign requests to cross functional teams. Assist in gathering deliverables and communicating/following up with Joint Venture labels in regards to project submission and deadlines. Support with running daily sweeps on the backend of artist accounts through Spotify and other DSPs for any spikes in streaming numbers Apply at Glassdoor.

Ticketmaster wants a Data Analyst, Music
Ticketmaster is looking for an experienced Data Analyst to join Ticketmaster Music to support organization initiatives by providing analysis and planning across all areas of business. This collaborative role will query/pull data from multiple data sources, QA data, research and implement innovative ways to look at data, perform a wide range of formal and ad hoc analyses. This person will identify opportunities for improvements to product features and drive overall engagement by innovating new ways to look at data and providing analysis and insights. Apply at dataanalyst.com.

Sony Music Entertainment wants a Director, Film & TV Licensing
As Director, Film & Television Licensing, you will play a pivotal role in contributing to Columbia Records' success through securing sync opportunities and maximizing revenue via strategic licensing initiatives. This position represents a blend of creativity and negotiation with a passion for music and entertainment. This position is a unique opportunity to champion the incomparable roster within the realm of visual media. Does that sound like you? Apply at LinkedIn.

Soundcloud wants a Senior Director of Music Communications
SoundCloud is looking for a Senior Director, Music Communications with a relentless work ethic and a deep passion for music and culture. This position will play a critical and highly visible role, spearheading music communications efforts across the organization. Ideally based in New York or Los Angeles, the Senior Director of Music Communications will be responsible for the development and execution of a music communications strategy that proactively touts SoundCloud's unique platform. Apply at Jooble.

For More Career Opportunities, check out musicconnection.com daily. And sign up for MC's Weekly Bulletin newsletter.

▲ BEABADOOBEE MOVES TOMORROW

Critically-acclaimed indie icon beabadoobee has released new single and video "Ever Seen" from her upcoming third studio album *This Is How Tomorrow Moves*, out August 16 via Dirty Hit. Written on the road during her time on tour with Taylor Swift, "Ever Seen" was originally intended to be a country song but grew into something more soaring and euphoric, with zig-zagging strings and pummeling percussion. Contact linda@pressherepublicity.com for more info.

DIY Spotlight — FIONA GREY

Blossoming L.A. pop artist Fiona Grey says that she's been making music for as long as she can remember.

"My parents are both artists, so making music and writing songs was what I did as play, growing up," she says. "I wrote my first song at six years old about my lemonade stand, and just continued writing songs about the things that mattered to me. I would say it became serious in high school, but I always just enjoyed doing it and I guess I just never stopped doing it. When I was 20 I went on a tour in a band KITTEN opening for Charli XCX. Coming home from that tour, I knew there was nothing I wanted to do more than write songs and share them with people on the road. Charli's fans are some of the greatest—it was an unreal experience."

Grey, whose latest release is "High Low," said that her sound is rooted in her live show. "When I was younger I loved musical theatre and I think I always thought I'd end up on Broadway," she says.

She believes that DIY means understanding each of the industry steps.

"I understand how to write a press release so that when I bring a publicist in I know what to look for and what questions to ask," she says. "You hit a point where you've booked a tour (or many) for yourself but when you get a booking agent you understand their language."

2024 will see the release of Grey's debut album, and she has a big year planned.

"I recorded it last fall in Rome and had one of the greatest music creating experiences," she says. "I'm releasing a song a month until the album comes out in March 2025! I'm also craving community and finding ways to share the music in a way that brings people together."

For more information, visit fionagreymusic.com.

PROPS

Robeone Celebrates Bob Moog at 90 and the Moogseum's Fifth Year

Robeone (aka Robert Schindler) is celebrating the 90th Birthday of inventor Bob Moog and the fifth Anniversary of the Moogseum with a special nod to this founding father of the modern day synthesizer. Moog's inventions innovated the sound, usages, and sizes of synthesizers, hence establishing the brand of the Moog Synthesizer. In celebration of the Moogseum's fifth Anniversary, Robeone was honored to play "The Star Spangled Banner" on a 1981 Moog Liberation Keytar from the Bob Moog Foundation Archives at Greenwood Field, on May 24 at the Men's Asheville City Soccer Club match against Marietta, Georgia's Southern Soccer Academy Kings. For additional information, please visit moogfoundation.org.

THE BIZ

Beatbread Introduces Funding Network and Deal Comparison Tools

BeatBread, the A.I.-driven music funding platform that allows artists, labels and writers to customize their terms without sacrificing choice of distribution, publishing or marketing partners, has launched the beatBread Funding Network to provide even more choice and empowerment for artists and labels seeking funding. The beatBread Funding Network provides quick and easy side-by-side comparisons of multiple offers from a range of distributors and music companies, along with beatBread's own capital sources. For more info, contact leanne.frisbie@boldsquare.com.

BRETT CALLWOOD, MC's associate editor, has written about music for two decades, originally for Kerrang!, Classic Rock, Metal Hammer and more in the U.K. He's the author of two books, and was previously the music editor at LA Weekly and, before that, the Detroit Metro Times. A multiple award-winning writer, he's also a columnist at the Village Voice. He can be reached at brettc@musicconnection.com.

▲ KHALID FEELS SINCERE

Global superstar Khalid announces his highly anticipated third album *Sincere* to be released August 2 via Right Hand Music Group/RCA Records. Khalid said, "*Sincere* is a combination of my life experiences, it takes inspiration from conversations that I have had with my fans, supporters, and the people that love me. When I listen back to this project, I hear a sound that's so unique and represents me at my best. This album is me at 26, continuing to evolve with the knowledge that I have garnered throughout the years." For more info, contact kirsten.mikkelson@sonymusic.com.

The LEGAL Beat

BY GLENN LITWAK

DON HENLEY SUES SEEKING RETURN OF "HOTEL CALIFORNIA" LYRIC SHEETS

On June 28, 2024, Don Henley, a founding member of the Eagles, sued in Manhattan federal court to regain ownership and possession of lyric sheets from the iconic *Hotel California* album.

Hotel California was released in 1976 and is the fifth studio album by the Eagles. It is one of the best-selling albums of all time with 32 million copies sold. Who can forget the opening lyrics to Hotel California: "On a dark desert highway, cool wind in my hair."

The same lyric sheets had been the subject of a criminal action, when in March 2024 it was suddenly dismissed during trial by the prosecutor after discovering "damaging" new disclosures. The judge in the criminal case said witnesses and their lawyers used attorney-client privilege "to obfuscate and hide information that they believed would be damaging" and that the prosecutors "were apparently manipulated." The current case is a civil case wherein Henley seeks a declaratory judgment stating that he owns approximately 100 pages of his handwritten lyric sheets and that they should be returned to him.

According to Henley's attorney, Daniel Petrocelli:

"Don Henley has filed today in a New York federal court for return of property that was stolen from him—his private handwritten notes and lyrics to the iconic songs from the *Hotel California* album. These 100 pages of personal lyric sheets belong to Mr. Henley and his family, and he has never authorized defendants or anyone else to peddle them for profit."

The subject lyric sheets are currently being held by the New York County District Attorney who was investigating how defendants Craig Inciarte and Edward Kosinski obtained possession of them.

In the current civil complaint, Henley alleges that he discovered the lyrics were missing after defendant Kosinski attempted to put up four lyric sheets for auction in 2012. Kosinski alleges that he had gotten the lyrics from Ed Sanders, a writer the Eagles had hired in 1979 to write a book about the band that was never published. Sanders never returned the lyrics to Henley and the late Glenn Frey.

According to the lawsuit, Sanders sold five pads in 2007 to Glenn Horowitz, a book dealer. In 2012 Horowitz then sold them to Kosinski and Inciardi.

Henley further alleges that Kosinski and Inciardi tried to ransom the lyrics back to Henley who notified law enforcement who then seized the approximately 100 pages from Kosinski and a number of auction houses.

The attorneys for Kosinski and Inciardi claim the civil action is baseless, indicating that the criminal case was dismissed after it was determined that Henley had misled prosecutors by not supplying certain important information. According to Kosinski's attorney, Shawn Crowley: "We look forward to litigating this case and bringing a lawsuit against Henley to hold him accountable for his repeated lies and misuse of the justice system."

Stacey Richman, Inciardi's lawyer, said the lawsuit is an attempt to "bully" and "perpetrate a false narrative."

GLENN LITWAK is a veteran entertainment attorney based in Santa Monica, CA. He has represented platinum selling recording artists, Grammy winning music producers, hit songwriters, management and production companies, music publishers and independent record labels. Glenn is also a frequent speaker at music industry conferences around the country, such as South by Southwest and the Billboard Music in Film and TV Conference. Email Litwak at gtllaw59@gmail.com or visit glennlitwak.com.

This article is a very brief overview of the subject matter and does not constitute legal advice.

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ELOUR

Date Signed: May 2024
Label: Epictronic
Band Members: Elizabeth Ghandour, songwriter, lead vocals, rhythm guitar; Joe Scarpellino, bass, backing vocals; Ned Barclay, lead guitar; Ryan Vee, drums
Type of Music: Femme rock, Alternative
Publicity: carlobellottipublishing.com
Web: elourmusic.com

Self-described "Femme Rock" act Elour has partnered with Epictronic to reissue their 2023 debut full-length album *Blood Running*. Elour (pronounced "allure") is the brainchild of Elizabeth Ghandour, a Minneapolis-based (with Lebanese background) classically-trained singer, formerly of folk band The Heightburners, among other artistic outlets around the Great Lakes.

Ghandour's sharp lyrics, experience and creativity, channeled through her operatic voice, is enhanced and energized by the four-piece punk rock spirit, and sound, rounded out by Ned Barclay's guitar, Joe Scarpellino's bass, and Ryan Vee's drumming. Outside of the core, onstage and in studio, Drew Stamps and Will Flynn add drums and percussion, Jeff Hile adds saxophone and Jason Shannon, who produced the full-length in his Zoo School Studio, adds guitar and piano flourishes throughout.

"I see my music as empowering for females because of my honesty."

According to Ghandour, Epictronic's greater reach via technological trends and algorithms, industry contacts, and promotional bandwidth will help bring the album to more people in need of a fun outlet to make sense of social consciousness, which is the ultimate goal–validating emotions and observations specifically for women.

"I see my music as empowering for females because of my honesty," says of her direct lyrics and subject matter ("Good Girl," "Reputation" and "Beautiful Girl" are Pet Benatar-esque singles). "I think women often try to keep their emotions in check because it's so easy to be called crazy or hysterical or to be seen as "too much" or too intense or aggressive, while males seem to get away with much more, without being labeled or ostracized. I like to lean into those labels and challenge those stereotypes by showing that there is strength in showing emotions, even if they're emotions that are discouraged for women, such as lust, rage, or anger."

On the reissuing and partnering, some area for clarity can be necessary. As advised on Ghandour's social media, "A lot of the links have changed due to the old release being pulled from the services in favor of the re-release, even though it's all exactly the same music–what an industry!"

See Elour playing shows and festivals around Minnesota, Wisconsin and beyond this summer, and stream *Blood Running*... but be sure to find the right links. Better yet, buy the album. ***– Joseph Maltese***

JETT HOLDEN

Date Signed: June 2024
Label: Black Opry Records / Thirty Tigers
Type of Music: Country
Publicity: Bryan Ros - Missing Piece Group
Web: instagram.com/jettfueledmusic

The story behind Jett's signing is truly inspiring. He had just given up on pursuing an artist career when Black Opry founder Holly G. stumbled upon his music online. Holly had discovered the first verse and chorus to "Taxidermy," Jett's powerful song about police brutality, which opens his forthcoming album *The Phoenix*, and while he was initially unsure about finishing it, she secured a grant from Rissi Palmer's Color Me Country Artist Fund to complete the visceral track.

Before feeling welcomed in his new home of Black Opry, Holden, a gay, black country artist, has felt shunned and often rejected from the country world, even more stinging after the sacrifices he made by being a gay, black man. "So I went to the rock scene," he shares, "and then I decided I wanted to do country again, and I moved to Tennessee. Things just weren't going well, and then the pandemic hit, and I was like 'I guess I'm done.'"

"The title *The Phoenix r*epresents the resurrection of my career," Holden adds. "When Holly found me, when the Black Opry found me, I had quit music. I was done. This whole process pulled me back into music. Everything feels possible now."

Over a decade seriously dedicated to his craft, and with Holly G and a label to support, Holden was able to pull out all the stops with collaborations and reach he feels his music deserves. Recorded at Cartoon

"This whole process pulled me back intomusic. Everything feels possible now."

Moon Recording Studio in East Nashville, *The Phoenix* was produced by CMA and Grammy-nominated singer-songwriter Will Hoge and features guest vocal performances from ACM and Grammy-nominated artist Cassadee Pope (Hey Monday, The Voice winner) and critically-acclaimed singer-songwriter Emily Scott Robinson. "West Virginia Sky" follows Jett's debut single "Backwood Proclamation," which features Charlie Worsham (Old Crow Medicine Show) and John Osborne on electric guitar.

Now that he's set to share his art with the release of *The Phoenix* in October, in a genre where Black musicianship is rarely championed, Holden has become a beacon and example of what's possible. "The first question Holly asked me was 'Why do you write music?' and I said 'I write the music I wish I heard when I was growing up.' If someone hears my music and it makes them feel safe and less alone, it's done its job, and I've done my job." ***– Joseph Maltese***

ANDERSON EAST

Date Signed: 2024
Label: Prescription Songs, Kobalt Music
Type of Music: Singer-Songwriter, Soul, Country
Publicity: Falcon Publicity
A&R: Katie Fagan, Chris Martignago
Web: andersoneast.com

The Southern soul singer Anderson East performed his first song, called "Brains" at his 7th grade talent show in Athens, AL. Inspired by the musician Ben Folds, East taught himself piano and started writing music seriously in high school. After attending Middle Tennessee State University to study to become a music engineer, East moved to Nashville.

East spent years gigging, recording and working in studios, with a great opportunity opening for Holly Williams (granddaughter of Hank Williams, daughter of Hank Williams Jr.), which grew to playing guitar, singing harmonies and writing with her.

East's major label debut album, *Delilah*, came in July 2015, released by Low Country Sound, an imprint of. It was produced by Dave Cobb (Jason Isbell, Sturgill Simpson, Chris Stapleton) and features a song by George Jackson recorded at the legendary FAME Studios in Muscle Shoals, AL. In 2017, East's track "What Would It Take" appeared on the *Fifty Shades Darker* soundtrack album.

And now, in 2024, the independent publishing company Prescription Songs, in partnership with Kobalt Music Group, has announced the signing of the Grammy-nominated songwriter, artist and producer.

"[Prescription's] ability to recognize and value a well-crafted song is rare and immensely exciting."

"I'm very happy to be partnering with the talented and forward-looking team at Prescription," Anderson shares. "Their ability to exist outside the box while still able to recognize and value a well-crafted song is rare and immensely exciting."

The team at Prescription Songs are equally as excited to launch into this new partnership. A&R Chris Martignago shares, "I first met Anderson at one of his Troubadour shows in LA. I was obviously impressed by his performance as an artist and singer on stage but what really struck me was how he interacted with people off the stage. He brings the same excitement to conversation as he does to his show and it's that passion for music and people that got me excited about him as a writer/producer in the room."

This next chapter for the Nashville-based, Alabama-born Anderson will include a new album. The project, currently in production with longtime collaborator producer Dave Cobb, is scheduled for release later this year. Anderson's last album release, *Maybe We Never Die* (Elektra/Low Country Sound) featured the Top 20 radio single "Madelyn," and 2018's follow-up album *Encore* featured the GRAMMY-nominated single "All On My Mind," co-written with Ed Sheeran.

On the live front, Anderson has toured alongside Brandi Carlile, The Revivalists, and Chris Stapleton, among others, as well as festival performances at ACL, Lollapalooza, Stagecoach, Forecastle, Bottle Rock, Byron Blues, Mtn Jam, and Pilgrimage Festival. This summer he'll be out on the road again alongside Whiskey Myers. ***– Jane Mann***

CURSIVE

Date Signed: March 25, 2024
Label: Run for Cover
Type of Music: Rock
Management: Paul Clegg - Cursive
Booking: Eric Dimenstein - Ground Control
Legal: Matthew Kaplan
Publicity: Amanda Pitts, Christina Cambria - Chromatic PR
Web: cursivearmy.com

Try this (Signing) Story on for size: Two college kids from Omaha enroll in a business class requiring them to complete a commercially minded project before the semester ends. The longtime friends, engineer Mike Mogis and friend Justin Oberst, are so pleased with the results of the project that they decide to continue with it outside academia. In its first year in operation, 1993, Saddle Creek Records (originally called Lumberjack) unveiled its first release: the self-titled solo debut by the then-unknown, 13-year-old younger brother of Justin: Conor Oberst. As Cursive bassist Matt Maginn told New Noise in an interview in mid-June, Saddle Creek "started as a collective, and then after a while, it became sole ownership for one person (co-founder and now President Robb Nansel), and we lost some of our love for (the label). We still love Saddle Creek—past, employees, all that stuff—but once everyone realized there really wasn't a collective anymore, they just all gave up and walked away."

Turns out Cursive's Plan B for how to release their next album didn't pan out either, as 15 Passenger went into the ether.

"The label gave us enthusiasm again."

"The label gave us enthusiasm again, and that spiraled into, "Let's use (Run for Cover) to put out our own record, since we have this outlet now," Maginn recalled. "We just didn't have enough time to dedicate to our on label."

Thus, for their 10th album overall and first in five years, Cursive didn't opt to release *Devourer* through 15 Passenger or Saddle Creek, but rather Run for Cover Records. Incidentally, a 17-year-old founded that Boston-based label in 2004 at college. Sound familiar?

Of course, the similarities between Saddle Creek and Run for Cover weren't the only reasons Cursive opted to release *Devourer*, due September 13. Cursive had many suitors, according to Maginn, not to mention that one of the band's trusted friends put the two parties in touch in February.

"Between their roster, friendliness toward artists, and creativity—and the easy hangs we had over Zoom—it seemed like the right move," he said of Cursive signing to Run for Cover. "They have great digital marketing strategies and are fan-friendly too."

Under the terms of the deal, Cursive maintain ownership of their music and also have a 50/50 profit split with their new home. Run for Cover also repaid Cursive what they spent from their own personal savings to make *Devourer*.

"We've been a DIY band our whole lives, and (Run for Cover) understands that and is cool with whatever we deliver to them," Maginn concluded. "That label is doing it right." ***- Kurt Orzeck***

▲ SOCIOS' VIRGIN ISLAND

Carin León's label Socios Music joins Virgin Music Group and Island Records in global partnership for new music, debuting *Boca Chueca Vol. 1* (collabs with Kane Brown, Leon Bridges, Pepe Aguilar, etc.). New release follows "Como Lo Hice Yo," "Ni Me Debes Ni Te Debo," "Te Lo Agradezo," etc.

► JELLY ROLL EXTENSION

Readying the release of his latest album, Jelly Roll extends partnership with BMG (including BBR Music Group and Stoney Creek imprint), teams up with Republic Records to push for expanded market impact. *Whitsitt Chapel* was biggest debut in Billboard history across country and rock.

▲ SESAC SALUTES R.E.M.

SESAC salutes affiliates R.E.M., who reunited for the first time in over 15 years to perform "Losing My Religion" at their Songwriter Hall of Fame induction. Following SESAC's cocktail celebration, Peter Buck, Mike Mills, Michael Stipe, and Bill Berry each received their award from Jason Isbell.

ASCAP MusiCares Partnership

In partnership with ASCAP, the recording academy offers 11 free weekly online emotional support groups (via Zoom and/or dial-in) through their MusiCares program to assist artists struggling with mental health and addiction issues. Led by licensed professionals, support groups offer a safe and secure place to sort through wellness issues. Groups include the LGBTQIA+ Music Community Group, Virtual Addiction Recovery, Music Professionals Support Group, Women's Support Group, and the Black Music Community Group. There is also a Safe Harbor Room Program for addiction recovery with locations and venues across the country.

Further details at: musicares.org/get-help. For further support, please message musicaresrelief@musicares.org to access resources, therapy, and treatment.

BMI Christian Awards

2024's BMI Christian Awards honored Song of The Year "Gratitude" by Dante Bowe and Benjamin Hastings, Songwriter of the Year Phil Wickham ("Holy Forever," "Hymn of Heaven," "Then Christ Came," "This Is Our God"), and Publisher of the Year Essential Music Publishing. 21 newcomers were awarded first-time Christian awards, for songs including: "Cornerstone," "Fear Is Not My Future," "Firm Foundation (He Won't)," "For God Is With Us," "God Is In This Story," "God Is Real," "God, Turn It Around," "Gratitude," "Heart of God," "Heart of the Father," "Holy Forever," "Hymn of Heaven" "I Thank God," "I'm So Blessed," "Liar, Liar," "Love Me Like I Am," "Me On Your Mind," "Never Not Good," "Perfectly Loved," "Rest On Us," "Same God," "Thank God I Do," "Then Christ Came," "This Is Our God," "Who I Am."

Complete list of winners at: bmi.com/award-shows/christian-2024

▲ FIGHT LIKE A GIRL

Writer-director Matthew Leutwyler's inspiring film of a Congolese survivor-turned-boxer stacked up the awards, including Best Film at The South African Independent Film Festival, and Best Original Music at Africa Music Academy Awards (music supervision by Africa Creative Agency).

Westcoast Songwriters Conference

West Coast Songwriters (WCS) presents their 44th conference on September 27-29 at the Los Angeles College of Music (LACM). WCS members unite to network and share alongside industry leaders for seminars, workshops and mentoring sessions in an intimate setting. Opportunities include open one-on-one consultations, songwriting and performance seminars and workshops, feedback sessions, showcase opportunities, and more. Full details at: westcoastsongwriters.org/conference

NSAI Song Contest

The Nashville Songwriters Association International (NSAI) launches its 24th annual Song Contest this month with sponsors The Bluebird Cafe and CMT. Including over $20,000 worth of prizes, songwriters of every genre are invited to submit their original songs and/or lyrics for evaluation by to industry professionals. The contest remains open through September 30 at 5pm CT and will be judged based on a 10-question evaluation, with highest scores will advance to the second and third rounds for further evaluation. Up to 10 finalists and 10 honorable mentions in the Song Category will be scored by a panel of professionals during a live-streamed event (in addition to a Lyric winner and runner-up selections. The highest score receives the Song Category Grand Prize, which includes cash, gear purchase credit, mentorship, a one-year publishing contract, and more. More at: nsaisongcontest.com

AIMP Global Publishing

The Association of Independent Music Publishers (AIMPs)' Global Music Publishing Summit for 2024 in New York drew over 300 songwriters, publishers, rights organizations, labels, and digital streaming platforms. The New York, Los Angeles, Nashville, and Atlanta Chairs each provided activity updates, and panels in-

cluded discussions about the use of cover songs in music synchronization, the distinction between re-records, remixes, traditional covers, and what supervisors do to find or create the perfect version. Updates on proposed legislation around AI were discussed, including the NMPA's proposal around opt-outs on compulsory licensing. The event included a Young Professionals Mixer at The Rose. For all things AIMP, check out: aimp.org/events/upcoming

Wasserman Celebrates BET

Wasserman Music wishes to congratulate its artists for taking home big awards at the 2024 BET Awards Ceremony. Kendrick Lamar scooped the Best Male Hip-Hop Artist Award, Killer Mike received Album of the Year for Michael, SZA received Best Female R&B / Pop Artist, and Tyla took home Best New Artist and Best International Act Awards.

Full list of winners at: bet.com/article/7nl4ms/bet-awards-2024-see-the-full-winners-list

SME Joins Maddock

Sony Music Entertainment India joins forces with Indian film and web series production company Maddock Films to collaborate on Indian music production work for film soundtracks and pop projects for A-list Indian talent. Projects already in progress include soundtracks for Hindi film Chhava with Vicky Kaushal and Rashmika Mandanna (music by A.R. Rahman), Indian drama Diler with Ibrahim Ali Khan, and Ikkis with Agastya Nanda (music by Sachin-Jigar). Soundtracks for Luka Chhupi 2, Sector 36, Sarvagunn Sampan, and Rumi Ki Sharafat are also in the works. The joint strategy includes a mix of soundtrack acquisitions and independent pop singles.

Founded in 2005, Maddock has produced Hindi films including Love Ai Kal, Cocktail, Badlapur, Hindi Medium, Stree, Luka Chuppi, Bala, Mimi, Dasvi, Chor Nikal Ke Bhaga, Teri Baaton Main Aisa Ujha Jiya, etc.

Primary Spin Doctors

Alt-rockers the Spin Doctors have partnered with Primary Wave Music for music publishing and artist royalties, and to administer their upcoming release, The deal will include access to PW's marketing and publishing teams with digital, licensing, sync, and film/television production support. With 12+ million worldwide album sales, they have performed over 2,000 live shows and major festivals (including Woodstock and Glastonbury) and toured alongside The Rolling Stones, Blues Traveler and Phish during their 30+ years of music. Hits across their six studio albums include "Two Princes," "Little Miss Can't Be Wrong," "Jimmy Olsen's Blues," "What Time Is It?," "Cleopatra's Cat," "You Let Your Heart Go To Fast," etc. 1992's *Pocket Full of Kryptonite* sold five million copies in the United States and landed No. 3 on the Billboard Top 200.

Neon Gold Virgin

15 years and 15 billion streams in, boutique independent Neon Gold Records joins forces with Virgin Music Group for multi-year global distribution. Having launched the careers of artists including Tove Lo, Charli XCX, Christine And The Queens, and others, Neon Gold has sold the equivalent of more than 10 million albums. With previous partnerships including Columbia and Atlantic, Neon Gold is known for being very artist-friendly, leading with creative freedom and hands-on support and attention. The label has also just signed alt-pop group Phantogram to their roster, whose latest release "All A Mystery" came out in May.

ANDREA BEENHAM (aka Drea Jo) is a freelance writer and marketing consultant based in Southern California. The South-African born, Canadian-raised California transplant has a passion for music, people and fun. She can be reached at drea@dreajo.com

▲ LIZA JANE DISCO

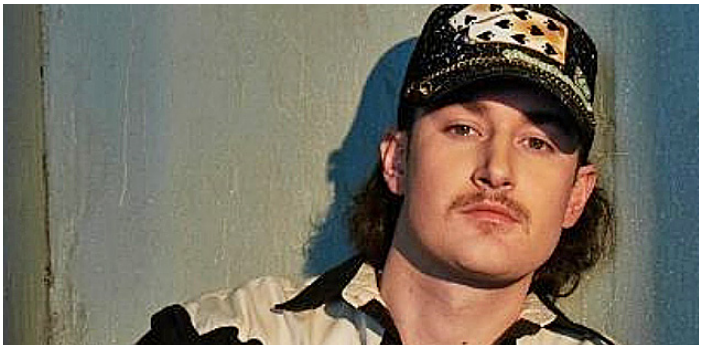
With streams in New York, Miami, Chicago, and Los Angeles, opera-trained dancing diva Liza Jane is already a rising star across the pond. DJ Stonebridge remixes of "Man or The Monster" (#5) and "Sacrifice" (#10) are climbing UK/European dance charts. Latest single "Storm" is out now.

▲ HUME GOES BIG

Big Machine signs songwriter-producer Jon Hume to exclusive co-publishing. Credits include Dean Lewis ("I'll Be Alright," "Half A Man," ASCAP Pop Award-winning "How Do I Say Goodbye"), Sofi Tukker, Bebe Rexha, Calum Scott, Bishop Briggs, and syncs for Apple, BMW, Smartwater, etc.

▲ SAKAMOTO'S LAST OPUS

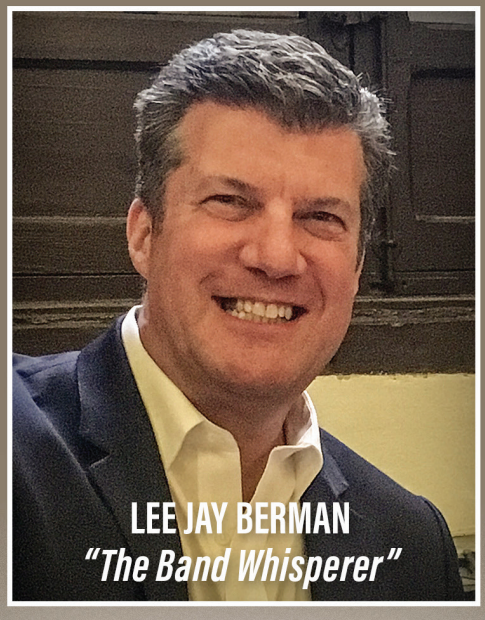
Milan Records and the estate of Ryuichi Sakamoto release Opus in Dolby Atmos this month, a collection of works composed and performed by the late Japanese composer-producer-artist at his last concert in Fall 2022. Film of the last concert available to stream at: criterionchannel.com



▲ SNELL STILL BLEEDING

Riverhouse/Warner Music Nashville artist Austin Snell catapults 'grunge country.' "Excuse the Mess" surpassed 1 million streams in its first week. Spotify/Apple/Pandora/SiriusXM playlists built buzz. One quarter million TikTok followers and 50+ million total streams later, he releases *Still Bleeding*.

Band Conflict?
Partnership Issues?
Contract Disputes?



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John Kruth

Blurring Boundaries

Singer-songwriter and multi-instrumentalist John Kruth has released 12 solo albums and seven projects with his world music ensemble TriBeCaStan. The latest offering, The Folklorkestra's *A Strange Day In June* was an experience that drew deeper performances from all involved. Known for his banshee mandolin and flute skills, the project showcases Kruth's non-conformity to strict music protocols, offering an intriguing blend of Balkan, Middle Eastern, African, and Latin styles that defy categorization.

Elliott Sharp suggested Kruth apply for a grant in the face of a changing musical landscape and the result was a grant from the Chamber Music of America (CMA). Inspired by Kruth's own life ("Tonk" is his pug's nickname and "Madam Gonzo" was written as a tribute to a dear friend), Kruth aims to make musicians happy and bring out their best, sharing, "You want them inspired. You want to hand them something to run with. I wrote and arranged a lot of it, but the door was always open."

All involved were former members of TriBeCaStan. Admits Kruth, "This album is paid for by Chamber Music of America, but it's got zydeco on it [and] my Pasadena neighbor who was a rock star in the '90s in China at the end of "Mariska" playing the two-string Mongolian guitar. He's singing to the ancestors... 'Here we are down here, help us please. We know not what we do.'"

Half Hungarian, half Russian, with a Croatian partner, the Eastern European influence of Kruth's music runs deep. "For me, it's Eastern European, gypsy, Klezmer to a certain extent. Mountain music could be from Appalachia, from Transylvania, it doesn't matter where it's from." Tovi Horvath, Frank Sinatra, Dean Martin, Bob Dylan, the Beatles, Tim Buckley, Herbie Man, or Dizzy Gillespie's Afro-Cuban jazz all had their influence, but a family trip to Jamaica in the third grade changed everything. "Three guys came around every day shaking maracas, playing guitar, and singing three-part harmony. That blew the door wide open," reminisces Kruth.

Working with artists including the Violent Femmes, Sam Shepard, Patti Smith, John Prine, James Belushi, Elliott Sharp, John Lee Hooker, Bill Ward, and being exposed to a kaleidoscope of music in New York, Kruth is always looking for something different. "I don't speak a lot of different languages," says Kruth. "I do with music and instruments. Each takes me to a different place, or pulls something else out of me. I'm not going to play on the flute what I play on the guitar," shares Kruth. "The banjo is going to take me to Appalachia, but could also take me to the desert because Moroccans play banjo. It's not clear cut, thinking about how I can mix Japanese music with Appalachian music. They're both five-tone —you can break that down if you want. I'm going to minor keys on the mandolin for something mystical. Guitar is going to pull out something from Chuck Berry or blues or something. It was a revelation to play the mandolin and some kind of bluegrass hoedown and realize you could slip right into gypsy music," Kruth says of his early days. "There wasn't anybody telling me no."

Disappointed with most of today's homogenous "margarine" music, Kruth shares that "Certain music is just designed as a commodity. It's just so plastic. Real live music in a small club sounds very different and people that don't live with live music don't know what it is."

As for theory, Kruth says, "Learn it, throw it away, and then you're free to express yourself. The idea is to continually move music forward. Learning to write rough lead sheets of notes with a flat or sharp sign next to them (and little else) from Ornette Coleman, he asked if the format caused collisions. Coleman replied, "Yeah, that's where the good stuff happens." *A Strange Day In June* is out now.

Contact Mark Gorney, worldisc@gmail.com. Visit kruthworks.com

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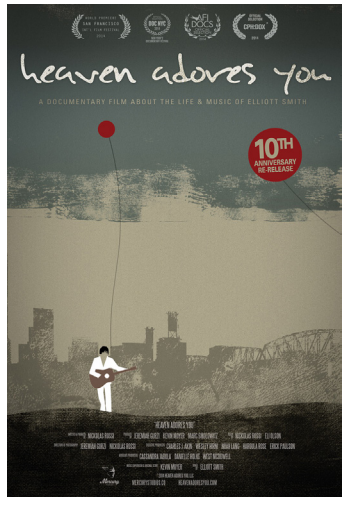
DROPS

Milan Records has released ***Thelma (Original Motion Picture Sountrack)*** with music by composer **Nick Chuba**. An action comedy, the **Josh Margolin**-directed *Thelma* stars Oscar nominee **June Squibb** as an elderly grandmother out for revenge against phone scammers. Chuba, who co-scored the series ***Shogun*** with **Atticus Ross** and **Leopold Ross,** was inspired by elements of **Lalo Schifrin's** TV theme for ***Mission Impossible*** and the classic action film soundtracks of the '60s and '70s, combining live instrumentation with electronic production techniques. The project, which saw the year's best overall limited opening with a 99 percent on Rotten Tomatoes, was Chuba's first time writing music for studio film. Contact Jamie Bertel at jamie.bertel@sonymusic.com for more information.

Trigger Warning (Soundtrack from the Netflix Film) has been released, with the action film streaming how on Netflix. **Enis Rotthoff**, a leading composer in Germany's film music world, is known for his collaborative approach with filmmakers and ability to blend orchestral and electronic music, making him a leading figure in Germany's cinematic music scene. Impressed by *Trigger Warning* director **Mouly Surya's** previous work, Rotthoff combined orchestral and electronic elements for the film's soundtrack. *Trigger Warning* stars **Jessica Alba** as a Special Forces commando who takes over her father's bar after his death and finds herself dealing with a violent gang in her hometown. For more information, contact Christian Endicio at christian@whitebearpr.com.

Jenna Davis, named one of Variety's 2023 Young Hollywood Impact Report honorees and best known for voicing the titular character in Blumhouse's horror-thriller film ***M3GAN,*** is also a singer and songwriter who is releasing her debut EP on Nov. 1. Davis is the flagship artist of **Smack's** record label branch, **Smack Records,** and released her debut single, **"DiCaprio,"** last August, written by **Kelsea Ballerini, Walker Hayes** and **Ross Copperman**. The song has topped 41.7 million streams and views, and Davis is releasing three singles leading up to the forthcoming EP's release, including **"6FT Nothing."** For more information, contact Amanda Pappalardo at amanda.pappalardo@42west.net.

In celebration of the film's 10th anniversary, **Mercury Studios** is re-releasing documentary ***Heaven Adores You***, exploring the life and music of late singer/songwriter **Elliott Smith,** in select theaters starting Aug. 6—which would have been Smith's 55th birthday. With excerpts from previously unreleased and unfinished songs along with his beloved tracks, the Nickolas Rossi-directed film was initially released in 2014, detailing the artist's career in the 1990s and early 2000s, followed by his death in 2003. Rossi created a new trailer to celebrate the film's rerelease, which includes previously unreleased material. Find it on YouTube and learn more about the theatrical showings at heavenadoresyou.com.



Tenor sax great **Javon Jackson** reunites with renowned poet, activist and educator **Nikki Giovanni** for ***Javon and Nikki Go to the Movies***, a powerful follow-up to their 2022 debut ***The Gospel According to Nikki Giovanni***. Joining Jackson is the stellar group he's worked with for more than a decade: pianist **Jeremy Manasia**, bassist **David Williams** and drummer **McClenty Hunter** and Grammy-winning vocalist **Nicole Zuraitis**. Out August 23 via Solid Jackson/Palmetto Records, the album offers another crop of Giovanni's favorite songs—in this case, standards from the Great American Songbook, many of them originally composed for Hollywood classics. But the repertoire also includes three Jackson originals and from the pen of one of his heroes, **Sonny Rollins**. Visit javonjackson.com.

WaterTower Music has released ***Pretty Little Liars: Summer School (Soundtrack from the Series)*** with music by composer **Ronit Kirchman**. Accompanying the horror dramedy series' season finale on MAX, the soundtrack dropped June 20 on digital platforms. Kirchman, who was lauded for her score for the Emmy- and Golden Globe-nominated series ***The Sinner,*** embraced the *Pretty Little Liars* series' horror elements for the 27-track score. Following ***Pretty Little Liars: Original Sin,*** the cast returns for summer school, starring **Bailee Madison, Chandler Kinney, Zaria, Malia Pyles** and **Maia Reficco.** Contact sarah@whitebearpr.com.

OPPS

The **San Francisco Short Film Festival**, presented by SF IndieFest, is accepting submissions for the Oct. 17-27 event through Aug. 31. Award categories include Best Music Video. Learn more and submit your work at tinyurl.com/3adue6hx.

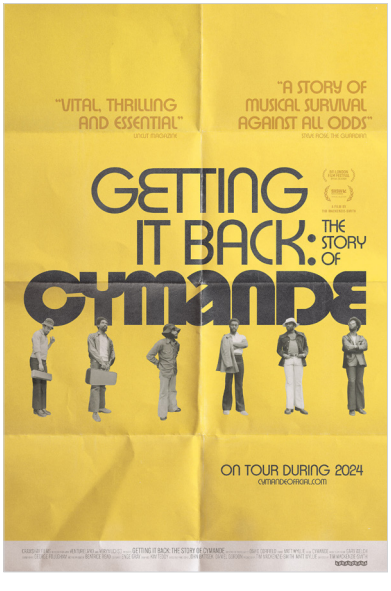
Sept. 1 is the deadline to submit to San Francisco's **Another Hole in the Head Film Festival,** a three-week-plus celebration of science fiction, fantasy, horror and other film genres. Award categories include Best Musical/Music Video. Visit tinyurl.com/4fervtdd for more.

Want to participate in the 2025 **SXSW Film & TV Festival**? Submit your music video or other work by visiting cart.sxsw.com/products/musicvideoapp. Aug. 27 is the first deadline, with the final application deadline Oct. 2.

PROPS

Jim Henson's Labyrinth: In Concert is coming to 30 cities across North America this fall, accompanied for the first time by live music in celebration of **David Bowie's** beloved songs written for the 1986 musical film. Launching Sept. 26—the late Jim Henson's birthday—audiences will be able to view the cult classic on a large HD cinema screen as a live band performs the songs and score from the soundtrack in sync with Bowie's vocals, including favorites such as **"Magic Dance"** and **"As the World Falls Down."** The original music was composed by Bowie and **Trevor Jones.** Buy tickets and learn more at labyrinthinconcert.com.

Six-time Emmy Award-winning actor and voice artist **Hank Azaria,** who worked for decades voicing multiple characters on ***The Simpsons,*** is now pursuing a passion project with a live tribute concert Aug. 1 in which he impersonates **Bruce Springsteen** as **Hank Azaria & the EZ Street Band.** Azaria, who conceived this idea when he decided to sing some Springsteen songs at his 60th birthday party, is a lifelong Springsteen fan and worked for months to emulate The Boss in both appearance and vocal style for the Aug. 1 performance at New York's Le Poisson Rouge. Proceeds benefitted **The Four Through Nine Foundation,** a nonprofit founded by Azaria that is dedicated to social justice, education and youth programs. Learn more at ezstreetnyc.com.



Under conductor and producer **Macy Schmidt,** the **Barbie Land™ Sinfonietta** brought **Greta Gerwig's** acclaimed 2023 summer feature to life with ***Barbie The Movie: In Concert***. The live event took place at the Hollywood Bowl with an all-women, majority women-of-color orchestra renowned for their musical skill and style. Schmidt is a Tony Award-winning Broadway producer and the founder of both Overture Global Entertainment and The Sinfonietta orchestra, production company and management firm. More information can be found at hollywoodbowl.com.

Directed by **Tim MacKenzie-Smith** (***The Mavericks, Perfect State, Downturn***), the award-winning, celebratory music documentary, ***Getting it Back: The Story of Cymande***, which originally premiered at SXSW 2022, details the life and stories behind Cymande, one of the most remarkable bands of the 20th century that few actually know of.

Cymande, a group of Black British musicians who all came to the U.K. from the Caribbean as children, released three albums in quick succession in the early 1970s and were embraced in the U.S. But in the U.K., they faced a music business beset by prejudice against homegrown Black talent and were largely ignored, and originally split in 1975.

Through interviews with band members and influential figures including **Mark Ronson, Laura Lee** and **Mark Speer (Khruangbin), DJ Maseo (De La Soul), Jazzie B (Soul II Soul), Cut Chemist, Jim James (My Morning Jacket), Louie Vega, and Kool DJ Red Alert,** this stranger than fiction documentary explores the band's profound impact and enduring legacy. With new music due out later this year, Cymande will embark on a world tour in support of the film. Visit cymandeofficial.com.

JESSICA PACE is a music journalist-turned-news-reporter based in Durango, CO. She is from Nashville, where she started a writing career by freelancing for publications including American Songwriter and *Music Connection*. Contact her at j.marie.pace@gmail.com.

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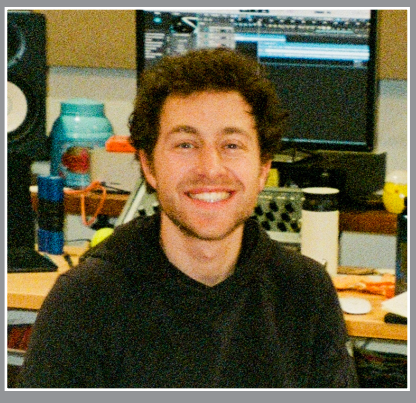


Austin Weber

Composer/Singer/Songwriter

Website: austinweber.info
Most recent: *Rent Free*

Referred to as the "Andy Kaufman of love songs" and likened to Jonathan Richman and Jaques Tati, singer, songwriter, composer and visual artist Austin Weber went viral in 2018 with a cover of ABBA's "Mamma Mia" and continues to make his mark through theatrical shows, YouTube blogging, creating music videos and writing music for visual media. He recently wrote the score for *Rent Free*, which made its premiere at Tribeca Festival this June.

Originally tapped to write just one or two songs, Weber wound up scoring the entire film through a close collaboration with writer/director Fernando Andres and actor/producer Jacob Roberts. "One of the things I loved about *Rent Free* was doing more traditional score elements and cues, but also getting to write a lot of songs and provide a score and soundtrack at the same time," Weber says. The team experimented with instruments including the mellotron, vibraphone and roller-rink organ with Weber drawing on his sculpting background to create instruments for the score.

"The first thing we did when we got together was sort of decide what the movie's sonic world was going to be. We spent two days in my studio sharing references, I basically played every instrument I own, and we landed on the sounds that felt natural for different characters and moods," Weber says."

When it comes to creating music for film or visual media, people and a love for collaboration draw Weber into the project. "One of the things I love about working in movies is that feeling of being part of a team and collectively realizing a vision," he says. "The people who have helped me in my career are my friends, and I'm lucky to have them. Your biggest asset in life and career are your friends."

Weber is working on music for a new feature shooting this fall.

▶ YUNG GRAVY PLAYS BALL

Proving dreams do come true, Yung Gravy is going to the big leagues. The St. Louis Cardinals just offered him a one-day contract, and the multi-platinum superstar graciously accepted the terms and his own custom jersey.

▲ JOHN BRANCA GOES BACK TO SCHOOL

Attorney John G. Branca '72, partner and head of the music department at Ziffren Brittenham, and Occidental College have announced a $5 million gift from Branca that will establish the John Branca Institute for Music, a teaching and learning facility at Occidental College in Los Angeles.

◀ METRO BOOMIN FOR WOMEN AND CHILDREN

Globally-renowned artist and music producer Leland Tyler Wayne, who grew up in St. Louis and is known professionally as Metro Boomin, leaders of Rung for Women and Amazon Access presented checks totaling $100,000 to five local nonprofits. The funds will benefit recipients' ongoing work to improve the lives of women and children in the St. Louis area. "I've seen firsthand the work that goes into being a single mother. Mine was my inspiration and my hero," said Metro. "It's very important to me to pay it forward, because I see the same resilience and dedication in the women these organizations work with."

▲ ACKEEM SALMON ACHIEVES EXCELLENCE

For its third iteration, YoungArts announced the 2024 recipient of The Ashley Longshore Excellence in the Arts Award is Ackeem Salmon, a multimedia artist based in Detroit who draws from their heritage to explore themes of identity, hope, and connection.

▲ NO SLEEP TIL SOUND MIND LIVE

The Sound Mind Live Festival for Mental Health transformed Jefferson Street in Bushwick, Brooklyn, into a vibrant hub of music and mental health advocacy. The all-day street festival featured sets from an eclectic lineup of artists, including singer-songwriter Kevin Morby, pop band MisterWives (pictured), DJ White Shadow, alt band Bailen, and pop trio Shaed.

◄ HOPELESS AT INDIE WEEK

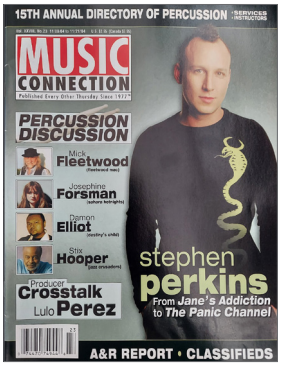
Hopeless Records was at the world's largest independent music conference, A2IM Indie Week in New York City, with their 30th Anniversary Museum Exhibit in June. Hopeless was nominated for record label of the year and Best Punk Record for *Neck Deep*.

► STEVEN TYLER JOINS THE CROWES

In May, The Black Crowes' Happiness Bastards Tour arrived in London. Their set included a very special encore with Steven Tyler (left) who joined The Black Crowes to perform Aerosmith's classic 'Mama Kin'. Jimmy Page, second right, is also pictured here.

MUSIC CONNECTION

Tidbits From Our Tattered Past



2004 - Stephen Perkins - #23

In our November 2023 "Percussion" issue, Jane's Addiction drummer Stephen Perkins told us that, "My parents gave me drumsticks when I was eight years old and I took lessons for four years on a pillow and a drum pad. I didn't have a drum set or a snare drum or anything like that." In the Percussion Discussion feature, Mick Fleetwood said, "The bigger the sound, the less room you have with production, because you end up not hearing all the parts... Less is more has always been my motto.

2012 - Gary Clark Jr. - #11

For the November 2012 issue, guitar hero Gary Clark Jr. told us that, "My grandmother had a piano at her house and my aunts and uncles were always playing and singing. My parents played around with music and singers, and had a wide variety of records—funk, soul, rock 'n' roll, jazz." In the same issues Tip Jar, Brian Tarquin offered advice for indie music licensing. ""When you start shopping your music for licensing possibilities, had at least a CD's worth of material."

Limited backissues available to order at musicconnection.com

Cigarettes After SEX

Lighting up The World

Formed in El Paso, TX, in 2008 by Greg Gonzalez, indie dream pop trio Cigarettes After Sex (CAS) has crafted its unique sound, built its audience and harvested the fruits of its career. CAS's first project – the 2012 EP *I*—was recorded in a four-story stairway of a building on the University of Texas at El Paso campus. A number of singles followed, some of which were released on the band's label Spanish Prayers, and YouTube views soon spiked. Emboldened by its initial success, CAS hit the road and crossed the world. Writer, vocalist and producer Gonzalez, drummer Jacob Tomsky and bassist Randall Miller soon relocated to Brooklyn and landed a deal with neighborhood label Partisan Records, which began, as many do, as a scrappy indie startup. The band has since flourished and the world tour for the recent *X's* (which dropped in July) kicks off at the end of August. It will take in such storied venues as Madison Square Garden and the O2 Arena, both of which are sold out.

It's an ambitious undertaking for an indie band to tour the world merely on the strength of an EP and a cluster of viral songs. It feels reminiscent of a 15-year-old who runs off to join the circus only to return at the end of the season as the ringmaster. But as in many adventures, fortune favors the bold. "It's funny," Gonzalez recollects of the time, "because pretty much we had six songs to take on the road. We'd already recorded and rehearsed a lot of the stuff for our first LP [*Cigarettes After Sex*] so we previewed several of the new songs. 'Apocalypse' is our biggest single now [to date, the 2017 song has earned nearly a quarter of a billion YouTube streams] even though it wasn't out then but we played it at every show. It was great because it wasn't that scary. We felt that we were in good hands with our agents and management. There was an element of it being a new experience, of course. But in all honesty I'd been waiting for that opportunity my entire life so I was elated. The shows back then were incredible because they were smaller, all sold out immediately and the fans went crazy."

With this level of self-made success, it would seem that a deal with a label would be unnecessary or perhaps even border on needless. Having already built a fan base and pulled off a successful overseas tour, what more could a label do for a band? Moreover, why cut one in on the profits? But the choice to sign with Partisan Records—an indie label launched in a Brooklyn apartment and now with a presence in London, Berlin and Los Angeles—was still made.

"You grow up and think that you're supposed to get signed to a record deal," Gonzalez observes. "That's the way that it's painted to you; it's the way that it happens in movies. So I thought that was the way to do it and it kind of still is to me. There are so many aspects to putting out a record and it's already enough for me to try to run everything on my own; to keep the image quality up to snuff. We did well independently like when we went viral on YouTube. But we needed someone who could work for the music and get it in all of the right places. Partisan has been great about that.

"Our first record [the EP *I*] was self-released on our label Spanish Prayers, which we still have," the frontman continues. "We released I and some of our singles on it. But we have nowhere near the resources that Partisan does—the know-how and expertise. They've been generous enough to not want to mess with our formula or get in the way of the decision-making. Early on we talked with a million labels, many of which I love and still do. But they wanted to change a lot about us so we knew we wouldn't go with them because we didn't want to homogenize everything. I'm sure that's worked with other bands they've signed. But for us, I wanted to be away from all of that and in our own little corner."

It's not unknown for there to be gaps between record releases, sometimes substantial. Bands come off of the road weary and with perhaps only a few new songs or even just ideas in their pockets. CAS's last record *Cry* dropped in October of 2019, which represents nearly five years between its release and *X's*. To an outsider, this might seem like a long time. But as with most complex things, there were reasons, as Gonzalez explains.

BY ROB PUTNAM | PHOTO BY EBRU YILDIZ

"It took such a long time because we were trying out ideas forever at the Bootleg Theater in Los Angeles. We finally recorded the main sessions in this little room of the house where I was living near the Hollywood Bowl. So this is like an L.A. record to me and it's the first one I've done where I was living. For some reason I have to do vocals at home and we'll record [the music] somewhere else. So the extent of my home studio is just a place to record vocals. That's a nice little ritual.

"I knew I wanted to do something different after *Cry*," he continues. "I wanted to return to our first record. What's that thing about 'Your first record can take your entire life to make?' *Cry* was a short chapter of whatever I was going through at that time. The first LP was longer; it includes different relationships. I thought that *X's* should feel more like that: a longer story. I knew when it was time to say 'OK, this is the record.' [A relationship] was kind of falling apart and it felt like the best time to conclude the writing and commit to what the story was. I knew it would take more time and I wanted it to represent a bigger period of [my] life."

The ways in which artists prefer to create often seem as varied as the work that they produce. Gonzalez finds that he's most prolific when he sticks to a disciplined schedule. "I write compulsively and usually do my best work if I write daily," he notes. "But I only do it if I want to; when I feel like doing it and most of the time I do. For the past five months I haven't wanted to write anything because this record felt like it was a lot to put out, emotionally, and I was drained. I write alone so there's nothing in the way; nothing to distract me. I can completely let go and it'll be pure feeling and I'm not aware of anyone else in the room. When I record vocals it also feels like I need to be by myself since it's so intimate. I'm still quite shy to sing in front of anybody, especially when I first do a song because it's really raw and emotional at that point."

Both producers and recording engineers can play a significant role in how a record is crafted; the way it's shaped and the way it sounds. In the case of CAS, Gonzalez has always taken the lead on both fronts. "I tend to engineer on my own," he says. "The way that I record is to put up a bunch of [Shure] SM58s [mics] and we play everything live. It's very straightforward, like we're rehearsing or playing a show. I knew I could get a great sound if I made it as simple as possible. Production to me meant it was like we were back at [legendary Memphis recording space] Sun Studio: I just put up some mics. It's very old-fashioned. For me [our sound] is supposed to harken back to an era of music you don't hear as much anymore."

Making a record can be both taxing and testing under the best of circumstances. Certainly there's much to be said for being close, geographically, to your bandmates. That was the case with earlier CAS records. But not so while recording *X's*. "It was harder because we were all in different places," Gonzalez recollects. "It was nice when me, Jacob and Randall all lived in the same city because there was a lot of back and forth. Now that we're not—Jacob's in New York and Randall was traveling at the time—it's harder to do; to keep a rhythm or a groove going. This is the first record we've done like that and it was a challenge. Our first LP was recorded in a small Brooklyn rehearsal space in the dead of winter and our second we did in Majorca, Spain."

For a time, the band made N.Y.C. its home. The vitality and density of that humble hamlet at the center of the universe cannot be denied and many artists flock to it for these and other reasons. But recently Gonzalez settled in Los Angeles, at least for the time being. "New York is my favorite city in the world," he shares. "I came to Los Angeles because New York is pure electricity and creativity. But it also sucks me in. It's a lot to deal with. I find that when I'm on tour, that fills the New York energy of constant thrills. I need something to return to that's away from that, which is what L.A. is for me."

Among the things that are easy to overlook when people think of what it means to be a successful musician—a rock star, if you will—are the countless experiences that are hard to grasp fully unless lived directly. For Gonzalez, one of his most prized memories has been receiving praise from artists that he admires. "It's that magical moment when an artist you love comes back and is obsessed with your music," he asserts. "That's happened a few times. The greatest was Françoise Hardy, who just passed away. She was my favorite singer; I used to wear a Françoise Hardy T-shirt. We finally got to meet her a few weeks ago. She was like a teenaged fan and even wrote an article about us. That was pure bliss to see someone you admire and took so much influence from to come back and say that you're amazing. Then there was David Lynch. The Julee Cruise record *Floating into the Night* that he produced is one of my favorites. He's talked about us quite a bit and said that 'Sweet' was pretty much a perfect song. I'm also a huge Elton John fan and he's played us on his radio show [Rocket Hour]."

It's tempting to presume that artists are calm, confident and self-assured when he, she or they are about to release a record. Surely there are no doubts that it's a masterpiece and the world will embrace it. But artists, of course, can suffer from the same fears, anxieties and trepidations as do non-rock-star stock. "I do get a bit nervous when a record's about to drop," Gonzalez admits. "Writing is cathartic; it's pure therapy. The whole journey of it is that you write the songs and that's usually the most fulfilling part: when I finish one and it's on the page. It's a euphoric moment. The recording is also magical but singing is usually the hardest part. That's where I'll be the most emotional. Usually if I'm on the right track I have to cry a lot. It means that I've hit a nerve or gotten to the core of something that's really moving. Often times it's the things that I wasn't even aware of; I didn't realize that I felt a certain way about a person. Even when I was making records in El Paso I still had to release them in some capacity. Then maybe a few friends heard them. It felt validating that it was out in the world. That meant that it was finished; I'd completed the journey; I'd reached the destination. The nerves I have are that I'm about to reach that destination and then I can let go of these feelings or process them, learn from them and move on. That's all a bonus. If someone else likes it, it feels amazing to share music with people, especially if it helps them. For *X's,* it's been a five-year journey."

Artists issue records in a number of formats, of course: vinyl, CD, digitally, etc. In recent years a cluster of them—Taylor Swift, Twenty One Pilots and Harry Styles all come to mind—have included cassettes among their offerings. It almost feels like what artists used to say about vinyl decades ago is now being said and felt about cassettes: they remind them of records they loved in their youth. CAS is in that subset of artists that drop new releases in several formats including on cassette, which could now be deemed vintage. "I grew up with them," Gonzalez recalls. "A lot of those early ones are very dear to me. I wasn't ever a big vinyl listener. Growing up, it was cassettes. I had [Michael Jackson's] *Thriller*, Queen's *Greatest Hits* and *Classic Queen* on tape. They have their own charm and may even be my favorite physical copies of our records. There are a lot of [pressing plants] that still make them."

Beyond interest in a band's latest project, perhaps the most telling question that can be asked is what lies in its future. Gonzalez has an interesting conception of bands' career paths. He feels that each record is similar to an individual chapter of a book and when the band breaks up, its catalog—the entire body of its work—is like the completed book. "I'm trying to model Cigarettes After Sex upon other heroes," he observes. "That's always worked out best for me. I'm thinking that maybe we should only do five or six records and then lock the door and throw away the key. I love when bands become like a locked door. There's some power to that. The Beatles had it, so did the Smiths, Cocteau Twins, R.E.M., Talking Heads. The idea that they've said all that they can say as a band and they'll move on to other things makes sense to me."

Cigarettes After Sex's *X's* is out now. The world tour kicks off on August 31 in lively and leafy Montreal, and will reach as far as East Asia and South Africa. Not bad for teenagers who ran off to join the circus and returned as its ringmasters.

For more, contact kip@tellallyourfriendspr.com

THE THREE MOST IMPORTANT LESSONS

that Gonzalez has learned about being a success as an artist are:

1. You have to be resolute and persistent.

2. You want [your] music to be felt. It's more about feeling than thinking. Keep that in mind when you write. Don't try to copy something that's selling. Never make a decision based on money. It can destroy the spirit of what music should be.

3. The more I confront emotions in music, the more rewarding it is for me and it feels like it is for the listener, too. When you're honest, people can feel that.

The Experience Of YOU?

"Branding is what people say about you when you're not in the room." – ***Jeff Bezos***

Key Takeaway: Understanding what a brand is and how to develop your own brand identity; essential tools to help build your audience.

(Excerpted from Tara Shannon's ***You and the Music Business***)

This is one of my favorite quotes about branding. I think it's a great way to explain this thing called a brand—a trendy word thrown around a lot on social media. And widely misunderstood. Let's start with what a brand is NOT. A brand is not your logo. Branding is not the colors you use on a website or the style of T-shirt you sell in your merch. Your website, logo and merch are all expressions of your brand.

A brand is a feeling. It's the way something or someone makes us feel.

Think about a huge corporate brand for a minute. Let's make it McDonald's—a huge global brand. Whether you actually eat at McDonald's or not, if you were raised in North America, you have a sense of what McDonald's is all about. It's comfort food. Cheap, fast comfort food. If you ate there as a kid, your experience of McDonald's will have warm fuzzy feelings around the memory of getting the toy in your Happy Meal. Good feelings around laughing and hanging with your friends as a teenager there because it was the only takeout food you could afford. As parents, taking your kids there because it's easier than cooking after a long day at work. And they loved it. Win win. Comfort. Easy. Feel good.

McDonald's sells the feel-good feeling of tasty, addictive food that everyone can afford. The fact that the food is terrible for you health-wise is secondary. Even when you know the effects of too much McDonald's and fries that never rot (thank you *Super Size Me*!), we can still find a feel-good feeling about eating at McDonald's. Maybe not always, but even health gurus understand the draw of McDonald's—it becomes the cheat day. Comfort. Relief. Easy.

It's a powerful brand, and even when it was hit hard by a documentary that exposed the health risks, it came back stronger than ever. Because they understand the power of a brand and the psychology behind it.

You have a brand. I prefer to say brand identity because it reminds you to connect it to you, the person. Your identity. As opposed to it being something apart from who you are. Your brand identity is the experience of you. How people feel when they experience you, your music, your show, your social media content... any interaction with you. Branding is a story and the feeling that comes with it. It's the story you choose to tell the world about who you are, what you're doing and why you do it. It's how you communicate who you are in everything that you do.

Brand identity is a combination of your personal values, how you communicate those values, the experience of your product and what you want people to feel when they interact with your product. Essentially, your brand identity is the personality of your business combined with a promise to your customers, aka fans.

Defining your brand—especially because in music, you, a human being, are the product—requires you to look inside yourself. In order to communicate who you are, you have to know who you are. It is a journey of self discovery. It is first an internal exercise and then an external one. Connecting what you know to be true about yourself with the world.

This process is about self-discovery and communication. NOT imitation. NOT manufacturing. Authenticity is the only path to successful branding. It's not about becoming something you THINK you should be. Becoming something other than yourself because it sells. It's about having a grounded sense of what's true about you, insight into what people enjoy about you and the skill to communicate that feeling in everything you do.

As humans, we are complex. We don't like being boiled down to one thing. And branding is not about just being one thing. Remember, it's the feeling of the experience of you. Let's look at major brands in music. What's the feeling that comes to mind when you think of them?

Taylor Swift: Power? Strength? Rebel?

Elvis Presley: Swoon? Dominance? Confidence?

Blake Shelton: Easygoing? Laidback? Country boy?

As you reach for feelings that describe major music brands, you start to see a consistent pattern in their brand... their songs, their shows, their merch. That personality thread runs through everything they do. And you come to expect a certain experience from them. You expect to feel in awe when you see Taylor's show. You expect a down to earth, simple I'm just living a simple life attitude with Blake.

Now, as people, we have more than one personality trait. We have many sides to us. Who we are with a romantic partner is different from who we are with our boss. (Unless you're dating your boss—sidebar, probably not a great idea). The parts of ourselves we choose to show a stranger we're meeting for the first time are very different from the parts of ourselves we show our best friend. We are like kaleidoscopes. We shine from different angles depending on who's looking at us.

The trick to being successful with your brand identity in music is knowing which sides of yourself you want to show the world. If you are a heavy rocker, your brand is probably not going to be the softer side of you that rocks your baby to sleep at night. You'll want your brand to feel like your music. If you are a folk singer-songwriter, your brand is probably not going to have a night club party vibe. Your music will likely be more chill and acoustic. Focusing the feeling you want people to have in the experience of you is a conscious choice, yes. But it's not manufactured. It's just intent. And intent dictates the outcome.

If you are not intentional about your actions, the outcome will be chaos. If people don't understand who you are and what you're about, they are not likely to connect with what you do. If they don't connect,

they don't buy. If you know how to create an emotional connection through the experience of you, and it's a good feeling for your fans, they will want to feel that way again and again, which equals a sustainable living for you.

We can't control what people think of us. We can't control people's experience of us. It's a complete waste of time to try. But coming back to Jeff Bezos' quote, you do want to have a sense of what people say about you when you're not in the room. Your brand identity is about trying to manage that outcome. Being aware of what the conversation in your absence might be. And being clear and consistent in every medium you use to communicate your desired messaging with your fans. Clarity and consistency is everything.

Notice the music you love. Notice what you come to expect from a new album release from your favorite artists. When we experience music we absolutely love, songs that make us feel something good, we hope and expect the artist to release something that will make us feel that way again.

So how do you develop and define your brand identity? Here is an exercise that will help you narrow in on the experience of you.

BRAND FOUNDATIONS - WHAT'S MY WHY?

1. List the top 5 artist brands you like or love and what you admire about them.
2. List your top 3-5 values.
3. What is your mission? In other words, what do you want to do with your values?
4. What is your vision for your career?
5. Where do you see your career in 1 year, 5 years, 10 years?

FUNDAMENTAL NATURE – WHO'S GOING TO CARE?

1. Describe the nature of your music in one sentence.
2. List some similar artists to you.
3. What is unique about you versus these artists?
4. What is the primary differentiator between you and them?

PERSONALITY – THE FEELING OF ME

1. How would you describe yourself? (Energetic, Outgoing, Friendly, Attentive, Casual, Formal, Businesslike, Serious, Relaxed, Funny, LaidBack, Progressive, Calm, Authoritative,Warm, Capable, Masterful, Resourceful, Inventive, Proactive, Problem-solving, Trustworthy, Solid, Cutting Edge, Organic, Understanding)
2. Any additional words describing your personality?
3. If your music was a place, where would it be?
4. If your music was a vehicle, what would it be?
5. If your music was a bumper sticker or a quote, what would it say?

ELEMENTS – THE EXPRESSION OF ME

1. Are there images or icons that appeal to you that you feel reflect you and your music?
2. Are there colors that you feel resonate with you and your music?
3. Is there a particular tone to your average speech?
4. If you think of your music as a mood, what mood is it? What's the vibe? Describe it.

It's not an easy exercise, and it takes a few sessions with my clients to peel back the layers, so I'll give you a set of answers to help you based on me as an artist. The trick is not to overthink it too much. Don't try to be clever. Trust your first thoughts.

ARTIST: Tara Shannon
Brand Foundations - What's My Why?

List the top 5 artist brands you like or love and what you admire about them.
Jann Arden – her songwriting, her sense of humor, her stage presence
Céline Dion – her talent, her grace and commandment of the stage
Sara Bareilles – her wicked sense of lyric and melody.
Ed Sheeran – his work ethic, determination and vulnerability he shares in his music
Annie Lennox – her voice, her timelessness, her individuality

List your top 3-5 Values
– kindness
– compassion
- humor
– respect

What is your mission? In other words, what do you want to do with your values?
– to make music that helps people connect with themselves more deeply but also laugh at ourselves and this thing we call being human.

What is your vision for your career?
– build a sustainable living in all things music, creating it, sharing it and mentoring those who wish to do the same.

Where do you see your career in 1 year, 5 years, 10 years?
– In 1 year, touring in Canada/U.S. with my new album.
– In 5 years, filling soft seat theaters across Canada in major markets.
– In 10 years, doing a few key shows per year, writing more books and educating and empowering other music creators around the world.

Fundamental Nature - Who's Going To Care?

Describe the nature of your music in one sentence.
Inspirational, country, soul that uplifts with its storytelling.

List some similar artists to you
Sarah McLachlan, Trisha Yearwood, Jennifer Nettles.

What is unique about you versus these artists?
Mother of seven kids, broader range in style.

What is the primary differentiator between you and them?
My life experience and the stories I tell.

Personality - The Feeling of Me

How would you describe yourself?
Warm, kind, relaxed, funny, trustworthy, strong minded.

Any additional words describing your personality?
Hopeful and positive.

If your music was a place, where would it be?
Sitting under a Willow tree at the edge of a pond.

If your music was a vehicle, what would it be?
Not a car, a magic carpet

If your music was a bumper sticker or a quote, what would it say?
Just wing it. Life. Eyeliner. Everything.

Elements – The Expression of Me

Are there images or icons that appeal to you that you feel reflect you and your music?
Soft flowing lines, no sharp edges

Are there colors that you feel resonate with you and your music?
Rose gold

Is there a particular tone to your average speech?
I have two distinct tones... wistful, calm and in love with life and a direct, intentional tone that comes out when I'm teaching.

If you think of your music as a mood, what mood is it? What's the vibe? Describe it.
The mood or vibe of my music is uplifting and inspiring in an easygoing, chill way.

Hopefully through the answered version, you can start to see how my brand identity would look and feel. You might get an impression of what my music would sound like. Then go listen and see if it was a match! (tarashannonmusic.com—clever way to get streams, right?)

Once you do have that clear sense of who you are, what you have to say and how you want to say it, refer to it when you're prepping your show, when you're designing your merch, when you're posting on socials. Did you stay in line with your core messaging? The feeling of you? Or did you move away from it? When I create a post, I ask myself, does this feel like sitting under a willow tree by the edge of a pond on a magic carpet with a just wing it attitude? If it does, post away. If it doesn't, tweak it a bit so that it is consistent with your brand identity. If you're posting, it's because you're trying to drive followers. So do it well—the effort pays off. Be purposeful and mindful in the sharing of you.

There is only ONE you. The key to setting yourself apart in the competitive space that is the music business is to reveal the most authentic, truest version of YOU bravely to the world in a way that evokes emotion in others. A feeling of connection.

When you have a good handle on what you're about, what your music is about and the experience of you, you're in a much better position to intentionally and successfully build your audience.

FINDING YOUR PEOPLE

Building your audience will come from a combination of live shows, touring and digital marketing on social media platforms and YouTube. You can choose to focus only on touring if that's what appeals to you, and you can choose to focus all your efforts on content creation. It'll come down to what's motivating you. It's very difficult to break even as an indie artist with your live shows when you're starting out. But if you're okay not making money and you need the connection with the live audience, then it's a great fit for you. If you don't want to lose money out on the road, then learning about content creation and digital marketing will be a very effective way to build your fan base. These days, a hybrid approach combining live shows with a smart digital strategy seems to yield the best results, but it also depends on the type of music you make and how flexible your life is to allow for touring.

No matter what combination of strategies you choose, the psychology of building relationships remains the same. The strategies you use to build your fan base will be more effective if you understand the basics of how we as humans form relationships and the function of marketing.

Marketing: The action or business of promoting and selling products or services; the process of attracting potential customers and clients to a product or service.

Yes, this is true for music marketing. However, we do need to tweak it a little because the relationship between a customer and product (and the company that sells it) is very different from the relationship between fan and artist. Fan/artist connections feel more personal than product/consumer ones.

Let's say I need a broom. I'm probably going to either scroll on my phone to find one, check the reviews, the price, the delivery and make a decision. Or I might go to the store and choose the one that looks most appealing to me because of the design, the price, familiarity with the name brand, etc.

When I get the broom and use it, I'll either feel happy about my purchase, grateful for its usefulness or disappointed and frustrated if it's not what I hoped for. Then I would simply get another one. My relationship with the product and the brand pretty much starts and ends with my experience using the product.

But with fans, it's much more personal. There's an ongoing investment in the relationship. There's a feeling of loyalty, commitment, connection. When fans connect with our music, they feel seen and understood. They feel a kinship with the artist who created it. They feel gratitude and awe. It's a unique and special relationship. One that shouldn't be taken for granted and should be treated with the utmost care. It's difficult to build your fan base. It's easy to lose them if you're not managing the relationship with care. Taylor Swift is the most brilliant example these days of an artist who deeply cares for her fans. And they feel it. They know it. It's real and authentic and consistent. As a result, her legion of fans is massive. Her fans feel connected to her personally. She worked hard to cultivate that. It did not happen by accident, and it's an extension of who she is as a person. As an indie artist with a smaller fan base, you need to put the same heart and attention into your fan base. It might not be millions, but each and every one of them counts.

Fan relationships are committed relationships; interpersonal committed relationships as humans follow distinct stages.

1. INTRODUCTION: When we meet someone for the first time, this is the introduction phase. Hello, nice to meet you. My name is. That kind of thing. Small talk. We often talk about the weather because it's a common experience, and when we don't know anything yet about the person we are meeting, we gravitate to the common. Come here often? Referencing the common space you're in. Is it your first time at this conference? Referencing the common experience of the event you're both attending and so on. At this stage, our brains are assessing whether the person we are introduced to is worth the energy and effort to move to the next stage. If something turns us off at the introduction stage, the relationship will not move forward. "Are you from Tennessee? Cause you're the only Ten I See." By-ee.

2. EDUCATION: If the introduction stage goes well and we feel some sort of connection, whether it be curiosity, interest, familiarity, any positive feeling really, we will open up to the education part. We will share more of ourselves. Give away information about ourselves. I live over in Richmond Hills. I'm a singer. I'm single. That kind of information. Anything that provides more knowledge about ourselves. We might find we have nothing in common, or maybe we don't like the things we learn about the person, so we'll start winding it down, deciding to not invest more time and energy into the conversation or relationship. If we do find we have things in common or feel a sense of connection, we'll move to the next stage.

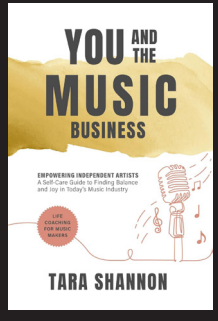
3. PERMISSION: This is where there is an exchange that signals permission to further the connection. You like golf? I'd love to have you at the club sometime. What's your number? I'll set up a tee time. You live just a few blocks over from me. We should go for coffee sometime. That kind of thing. A signal that says, you have my permission to keep developing this connection.

4. NURTURING: After the permission stage, you're in nurturing. Maintaining that relationship and the level of connection you experience from it. That one golf game turning into a regular weekly tee time. The one coffee meetup turning into a dinner date, etc., and we can go backwards too. If you discover something you don't like once in the nurturing stage as you get to know someone, you can go back and set new boundaries around permission, share less and less information, and create space and distance so the relationship naturally fades away.

There are many more complexities, of course, but thinking in terms of these stages when it comes to your marketing to build a fan base is important. Understanding which phase you're in with your fans will inform your ask. If you're meeting someone for the very first time, you wouldn't say, "Hey, can I borrow your car?" We have social norms that tell us that would be inappropriate. It's too much too soon. There hasn't been enough time to establish trust or friendship. Asking a brand new fan just discovering you to pay a $10/month subscription fee will probably not be successful. Inviting a group of hardcore followers who have been your fans for years to VIP level access with exclusive perks with a fee of $10/month, now that'll work very well.

These strategies come into play when you're using digital ads and social media to build your audience, as well as any marketing materials you prepare at any given time. They are also important for the connection with your fans at live shows and how you approach your live show. If you're playing a venue for the first time as an opener for an established act, you're going to approach the set like you would approach someone you're meeting for the first time. It's going to have a "hey, I'm so and so and this is my music" kind of vibe. If you're playing to a sold out crowd in your home town and everyone is only there to see you, you're not going to start your show with "Hi, I'm so and on, here's some of my songs." You're gonna come out guns blazing ready to rock and roll. Just like seeing your best friend after months apart. It'll be all smiles and big hugs.

Building your fan base effectively starts with communicating your brand effectively—the experience of you and your music. Being able to do that, means you need to know yourself and feel a strong connection to the essence that is YOU. Always come back to you. Who are you? What do you have to say? And how do you want to say it?



TARA SHANNON is an award-winning artist and songwriter with over 30 years of experience in the music industry. As a celebrated entrepreneur and founder of Willow Sound Records and The (Gro)ve, Tara has been a guest speaker at notable events such as the G20 Summit and won awards such as the BMO Award for Women: Community and Charitable Giving.

Tara also founded The Syndicut, a unique and exclusive membership community for artists looking for coaching in their career development.

For more, visit jointara.com and syndicutmusic.com.

Donner HUSH-I Pro Electric Acoustic Guitar

Donner just released their new HUSH-I Pro electric acoustic guitar. The HUSH-I Pro is meant to be a more professional version of Donner's previously released HUSH travel guitar.

I've been aware of headless guitars throughout my career, but never felt the inclination to play one. Having now spent some time with the HUSH-I Pro electric acoustic guitar, once you get used to the reverse engineering on the guitar, i.e. the tuners at the bottom and strung-through design with strings routed through the top of the guitar, it's surprisingly easy to play, albeit the lack of a headstock affecting the guitar's overall balance takes a bit of getting used to.

So, who is this guitar for and not for? I'll start with who it's not for. If you are a player who wants a regular acoustic guitar that you can hear in the room you're playing in, you have no sound limitations, i.e. no family members or neighbors you're concerned about disturbing, you want to record your guitar using a microphone, then this may not be for you. On the other hand, if you are looking for a lightweight travel guitar or a unique gig-ready solution this could just fit the bill.

The overall build quality of the HUSH-I Pro electric acoustic guitar has been upgraded over the previous Donner HUSH electric acoustic guitar. Crafted from mahogany, The HUSH-I Pro is available in natural wood and white finishes, paired with laurel and maple fingerboards and medium stainless-steel frets. The design is compact, lightweight and easy to carry and store with a total weight of just under four pounds.

A new upgraded zinc alloy ergonomic quick-release stand is a welcome improvement over previous versions which required an Allen wrench and screws to install. The HUSH-I Pro electric acoustic guitar features a rechargeable lithium battery with USB-C fast charging design, and Bluetooth audio inputs add to the guitar's flexibility. Stored in its custom designed case, the HUSH-I Pro is about six inches wide and less than a yard long and will easily fit in an airline storage bin. Featuring a detachable neck-through mahogany solid-body with a satin finish, stainless-steel frets and a dual-action truss rod design, the guitar's symmetrical neck is comfortable and easy to play, and the on-board USB-C charging port means you can charge the guitar virtually anywhere.

Donner's new HUSH-I Pro Electric Acoustic Guitar has 18 onboard factory preset tones, 20 onboard user accessible IR (Impulse Response) algorithms, eight acoustic guitar tone simulations and a versatile 5-band EQ adjustment module (the previous version had a 2-band EQ).

Donner's advanced R & D team independently developed the new audio algorithm platform for the guitar, which features a new, upgraded H1 chip, and which supports more professional and complex sound algorithms, along with high-definition audio sampling rates. Unlike the previous version, the HUSH-I Pro Electric Acoustic Guitar features multiple onboard effects, including Overdrive, Compressor, Boost, Bypass, Modulation (Chorus, Phaser, Tremolo, Flanger, Auto Wah), Delay (Analog, Echo, Dual, Tremolo, LoFi), and Reverb (Room, Hall, Spring, Cloud, Shimmer). The guitar's electronics include switchable Dynamic Air Boost and Tone Boost, upgraded tone-shaping capability and a new global volume control knob.

The 18 factory presets are user editable, and you can overwrite and then save the stock factory settings. The sample rate is 24-bit 44,100 Hz. There are no user slots to save your edited patches and as far as I can tell no provision to backup the factory sound bank. That said, the onboard selection of effects and IRs should be more than sufficient for most players to craft some highly useable tones. Multiple effects per patch can be selected and there is also an onboard tuner. The onboard screen, while a bit on the small side, is reasonable high-res and easy to see in most lighting conditions. Donner provides an App (for Mac and Windows) to upgrade the firmware and add new features as they become available. Once plugged into your PC, you can use also the guitar to track directly into your DAW. The onboard Bluetooth audio capability makes it easy to jam with or rehearse to backing tracks. Not sure how many hours of performance time per battery charge you can get, but should be more than sufficient for the average gig. Like I said earlier the guitar can be powered from or kept plugged into any USB-C power source.

Plugging the guitar in, the basic sound you're presented with sounds consistent with a high-end acoustic electric dreadnaught guitar. In the studio, it's a great solution for quickly capturing ideas. On stage you can just plug it to the house PA and go, the selection of onboard IRs, tone shaping controls and effects means you should be able to get some reasonably convincing mic'ed guitar tones. Having the onboard user selectable IR's is a great idea. I can't think of another acoustic electric guitar currently on the market that has that capability.

Sum it up, the overall fit and finish of the guitar is solid, and the symmetrical neck makes for comfortable playing experience. The fretwork on the guitar is very well done, and the quick release top and bottom frames are a welcome improvement over the previous version.

Just a few complaints: the screen and control buttons are too close together making them somewhat difficult (for people like me with big hands) to get to. Also, the top frame gets in the way of adjusting the controls on the fly. My biggest niggle is that the guitar's saddle is, in my opinion, cut too low to the bridge and hence does not have enough room for adjustment. Those comments aside, Donner's new HUSH-I Pro is a very well-built, versatile and great sounding acoustic electric guitar with a highly unique design and should appeal to a wide range of players.

Donner's new HUSH-I Pro Electric Acoustic Guitar is available now and comes with a gig bag, strap, monitoring headphones, cleaning cloth, USB cable, picks and a custom-designed carrying case.

For more details and special promotional launch pricing, check out donnermusic.com.

Gamechanger Audio Plasma Pedal

The Plasma Pedal from Gamechanger Audio is one of the most unique effects pedals I've ever seen. Based in principle on Nicolai Tesla's Tesla coil, the Plasma Pedal creates distortion and fuzz effects by amplifying an audio signal up to 3,500 volts and then transforming it into electrical discharges. With the Plasma Pedal you are essentially playing through a bolt of electricity.

The Plasma Pedal is the first distortion pedal to introduce a fundamentally different method for signal clipping which it does by converting the input signal into pure electrical discharges.

The Plasma Pedal takes your guitar's input signal and changes it into electrical discharges that then travel through an onboard xenon tube, which is visible from the pedals front panel. The blue light visible from the pedal's front display panel is actually an electrical arc created by the audio input as it travels between two electrodes on either end of the specially designed xenon film gas tube. The Plasma Pedal creates continuous bursts of electricity which are then converted back into analog audio using a specialized analog rectifier circuit.

From the Plasma Pedal's front display window, you can see the pedal's xenon gas tube, and when you play it, you see an arc of electricity sparking between back and forth. The electrical arc also functions as a noise gate because it only works when the signal is up to a certain threshold to connect those two contacts you see when the signal goes through the tube. So, the circuitry works like a noise gate as well. If you do not see the electrical Arc, then you cannot hear your guitar playing through the pedal.

The Plasma Pedal is housed in an all metal chassis and is very sturdily built. The pedal needs to be powered by a nine volt power supply. There is no internal battery compartment or usable accessible parts (probably a good idea, given the amount of electricity running through the Plasma Pedal's internal circuitry). The Plasma Pedal has top mount input and output jacks.

The controls on the Plasma Pedal are a little bit different from what you would normally see on a typical distortion or fuzz pedal. You have a low frequency and a high frequency control volume, and a voltage control, which functions as a gain control. The blend control allows you to mix your guitar signal with the pedal signal so if it is a little too over the top you can turn the blend down and get a little more of your natural guitar sound coming through your signal path. This switch on the back is labeled clean EQ and it functions as a low pass filter.

The blend control is interesting because this controls the blend between the circuit of the pedal itself and your clean signal running through it turned all the way to the left was just clean, dry guitar signal going into the amplifier to the right for 100 percent of the effect.

Once you decide how much of the overall effect you want coming through your mix you can adjust the low frequency and the high frequency, and then you can adjust your overall output volume. Between the blend and the volume, just with these two knobs, you can go from a usable mild fuzz to an absolutely over-the-top distortion effect. Use the Plasma Pedal's voltage knob to change the signal threshold necessary for a connection to be made in the gas discharge tube. This lets you dial in various sweet-spots, ranging from wide-open sustain, chopped, sputtery gated sounds with extreme contrasts between individual notes and chords.

To dial in the Plasma Pedal's sweet-spot, you will need to pay some extra attention to the gain control—if you turn it down too far, the sound is extremely clipped or nonexistent. The the noise gate that I mentioned also seems to be tied to this control. If you turn it down too far, not only do you see the plasma tube in there, it does not get quite as active anymore, which makes the Plasma Pedal a little bit tough to control especially in a live performance setting. While you can get some usable crunch tones from the pedal, the Plasma Pedal is meant to be used in higher gain settings.

The Plasma Pedal is a seriously unique distortion and fuzz effect pedal. Think "Spirit in the Sky," a FOXX Fuzz Wah (my very first guitar effects pedal ever!) Canned Heat, Kurt Cobain's distorted guitar sound on *Breed*, Jack White's guitar tone and any of your favorite fuzz-infused distorted tones over the years. The best part is you can get these effects dialed in at any volume making the Plasma Pedal a great tool for studio recording as well as playing live.

Pricing for the Plasma Pedal is $299. Also available is Jack White's collaboration version (with a custom yellow Plasma Coil), for $349. The effect is also available in Rack (1U) and Eurorack formats.

Find out more about the Plasma Pedal and the company's other innovative products at gamechangeraudio.com.

Taylor Kelly

Contact: thisistaylorkellymusic@gmail.com
Web: taylorkellymusic.com
Seeking: Booking, Film/TV, Label
Style: R&B, Jazz, Downtempo, Hip-Hop

Production 8
Lyrics 7
Music 7
Vocals 8
Musicianship 7

SCORE: 7.4

There's a stylized wonder to Taylor Kelly's R&B, which wobbles precariously on a tightrope with "old school" on one side and "contemporary" on the other. She certainly has influences from the golden age of soul, but the music doesn't sound dated at all and that's a tough, and impressive, balance to achieve. Her voice is expressive, smooth and quite beautiful, and the production is pristine. "Sometimes" is wonderfully warm and familiar, despite the fact that Kelly has found her own lane and is forging ahead with her own sound. On "Take Me," she soars, and shows promise of great things to come.

Rami 411

Contact: ramimusicworld@gmail.com
Web: rami411.com
Seeking: Booking, Label
Style: Funky Pop

Production 7
Lyrics 7
Music 8
Vocals 7
Musicianship 7

SCORE: 7.2

Rami 411 describes his sound as "funky pop," which make sense—there's a Maroon 5-esque vibe to the swinging groove of a song like "Dream." Perhaps more impressive still is the way he has been able to reinterpret KISS' driving, heavy-riffing, hard rock beast that is "Detroit Rock City" as a smooth, pop-funk gem. It's a testament, first of all, to the quality of the song. But also, it proves that Rami 411 is capable of thinking outside of the box. On "Gettin' Loose," the artist does exactly that, playing with rapped verses. It's fun to spread those wings a little.

Cassia Dawn

Contact: cassiadawnmusic@gmail.com
Web: cassiadawn.com
Seeking: Social Media
Style: Indie Folk

Production 7
Lyrics 9
Music 7
Vocals 9
Musicianship 7

SCORE: 7.8

There's a very compelling sweetness to Cassia Dawn's voice, recalling pop giant Taylor Swift or Detroit indie-pop group Lightning Love. But, like both of those, you only have to listen to the lyrics for a moment to realize that things aren't always as they first appear. The delicate voice is in contrast to the honest, strong and mildly cynical lyrics. Dawn has something to say, and dammit she's gonna say it. On "Dropout," she sings about the difficulties of balancing everything in your music while attempting to build a career. She's right too.

Bobbo Byrnes

Contact: bobbobyrnes@gmail.com
Web: bobbobyrnes.com
Seeking: Toast, Tea, Rainy Days
Style: Americana Rock

Production 7
Lyrics 7
Music 8
Vocals 8
Musicianship 7

SCORE: 7.4

Bobbo Byrnes told us, presumably with his tongue in his cheek, that he's seeking "toast, tea, and rainy days," which is kinda funny but also tracks. His songs are sweet journal entries, exercises in putting your heart and soul out there for all to dig around in and explore. The guitar is expertly and expressively played, while his voice has a post-punky element that recalls the likes of the Alarm and Modern English. That might come as a surprise to the artist, who listed Americana as his styles but has a sound that seems as rated on the other side of the Atlantic.

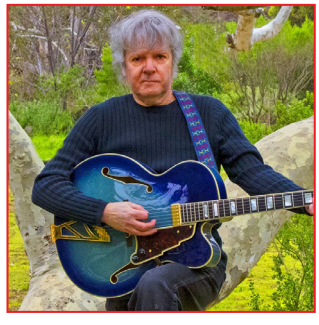
Piet Shaw and the Soulsunshine

Contact: shawpiet@gmail.com
Web: youtube.com/@pietshaw
Seeking: Publisher, Sync, Film/TV
Style: Soul, Indie, Funk, Dance, Singer-Songwriter

Production 7
Lyrics 7
Music 7
Vocals 8
Musicianship 7

SCORE: 7.2

It feels like there was a time when this variety of polished indie-soul-ish music was all over the charts. Piet Shaw and the Soulsunshine may have missed that particular musical moment, although if he hangs tight for a moment the spotlight is sure to swing back in that direction. There's certainly plenty to admire on a song like "Someone to Save Me," from the restrained yet emotional vocals to the solid production and the impressive musicianship. The songs are expertly constructed and, even if they don't stay in your head for too long, they're enjoyable.



Brooke Halpin

Contact: hhwpr@earthlink.net
Web: Spotify
Seeking: Film/TV, Label, Covers
Style: Classic Rock

Production 7
Lyrics 7
Music 7
Vocals 7
Musicianship 7

SCORE: 7.0

It's interesting that Brooke Halpin describes himself as classic rock—perhaps that's true if you use the broadest definition. Halpin is also an author who has penned books about the Beatles, and "Self-Indulgence" is certainly reminiscent of the Fab Four at their quirkiest. You could imagine an idea like this on the *White Album* cutting room floor. But Halpin's music also recalls the piano-driven shenanigans of the likes of Randy Newman. It doesn't matter, ultimately. Halpin is clearly having a great time making these songs, and that enthusiasm is infectious.

Music Connection's executive committee rates recorded music on a scale of 1 to 10. Number 1 represents the lowest possible score, 10 represents the highest possible score.
A final score of 7 denotes a solid, competent artist. For more information, see Submission Guidelines on the next page.

Lavender Kiing

Contact: garvin.ebony@gmail.com
Web: Spotify
Seeking: Booking, Film/TV, Collaboration, Label
Style: Hip-Hop

Production ····· 7
Lyrics ····· 9
Music ····· 7
Vocals ····· 8
Musicianship ····· 7

SCORE: 7.6

Pitched-down monster vocals, deep sub-synth bass, bouncing trap beats and '90s kids references tug on the nostalgia strings on Lavender Kiing's "Danny Phantom." The music is light and fun, leading to single, "Patty Pie$," on which Kiing flashes his flow, switches the style, and channels characters and voices who attest to Kiing's other alias of "The Lavish 1." By the time we hear the final selection for review, "Kiing Back," the vocal fry became exhausting to hear and decipher melody or lyrics. We hope that this effect can be used more sparingly, like Kiing's contemporaries: Lil Wayne, Childish Gambino, Odd Future/Tyler, the Creator.

Feyde

Contact: feydemusic@gmail.com
Web: beacons.ai/feyde
Seeking: Review
Style: Bedroom Pop, Indie, Alternative

Production ····· 7
Lyrics ····· 7
Music ····· 8
Vocals ····· 8
Musicianship ····· 7

SCORE: 7.4

John Hanover from Syracuse (now based in L.A.), the singer-songwriter/bedroom rocker who records as Feyde, deserves a slot at Coachella, stat! "3am" is almost too chill, born of the "Lofi Hip-Hop Radio to Relax/Study to" movement, and Hanover croons in falsetto, over heavy reverb. A love song laden in soulful sensibilities, the track is sweet, urging "Let's set it to 2," as the clock strikes 3. "wrote down" and "Aliens in the Park" (from *Trumeter, Don't Let Us Down*), are more upbeat, fuzzier and something to dance to, channeling AJR, Joji, Twenty One Pilots, et. al.

Changing Tymz

Contact: changingtymzinfo@gmail.com
Web: changingtymz.com
Seeking: Label, Press
Style: Hard Rock, Metal

Production ····· 7
Lyrics ····· 7
Music ····· 7
Vocals ····· 8
Musicianship ····· 8

SCORE: 7.4

It's not so much that they don't make metal like this anymore, but you certainly have to dig around to find it. Joann E. Wolfe's vocals are strong and insisting, recalling the likes of German Warlock queen Doro Pesch. Powerful and teutonic. Meanwhile, the musicians back her elegantly and expertly. The lead guitar is present and makes itself known, without feeling the need to jump in with two feet Steve Vai-style. Prog-metal bands such as Queensrÿche, Crimson Glory and Dream Theater are obvious references, but Changing Tymz have their own thing going on.

Crown Jewel Clique

Contact: timdaly718@gmail.com
Web: crownjewelclique.com
Seeking: Booking, Review, PR
Style: Hip-Hop

Production ····· 8
Lyrics ····· 8
Music ····· 7
Vocals ····· 7
Musicianship ····· 7

SCORE: 7.4

Led by Tim Daly, Crown Jewel Clique make the sort of narrative-driven rap that seems quite chill on the surface, but scratch a little and you find that Daly is reciting very real stories of his everyday life. That background music is glorious; what sound like old soul and R&B samples creating a comfortable blanket to lie on. But then Daly comes along and ruffles it all up with his intensely honest and poetic rhymes. The blend of the two is both fun and informative, and Daly proves himself to be a rapper well worthy of our attention this year.

Rehya Stevens

Contact: rehyastevens@gmail.com
Web: rehyastevens.com
Seeking: Reviews, Sync
Style: Pop, Dance

Production ····· 8
Lyrics ····· 7
Music ····· 7
Vocals ····· 8
Musicianship ····· 7

SCORE: 7.4

The first Rehya Stevens song we sample is "Ride or Die," and we were immediately impressed with the epic quality, the sort of big soaring chorus that one could imagine playing over the credits at the end of a romantic comedy. That's no bad thing—that sort of Mariah Carey-meets-Berlin vibe, complete with guitar solo. Stevens' voice has enough strength and quality to carry the big notes, especially when the key changes come. The production is as polished and immaculate as one might expect from this sort of music. All of the right elements are present and correct.

Living in Shadows

Contact: livinginshadowsmusic@gmail.com
Web: livinginshadows.bandcamp.com
Seeking: Review
Style: Alt-Pop, Prog-Rock

Production ····· 7
Lyrics ····· 7
Music ····· 7
Vocals ····· 7
Musicianship ····· 8

SCORE: 7.2

There's a ton of fun to be had with British band Living in Shadows. From the swirling, '80s-esque synth to the biting guitar and Zoe Gilby thought-provoking vocals, each song teases something and then whips you off in another direction. "Their distinctive sound follows in the tradition of great English alt-pop and progressive rock whilst also reflecting their background in jazz," they say, which covers the genres. But it's their ability to hide a melody under a different melody and then unveil it with bluster that is a riot. They're just full of surprises.

SUBMISSION GUIDELINES: There is absolutely no charge for a New Music Critique. We critique recordings that have yet to connect with a label or distributor. To be considered please go to musicconnection.com/get-reviewed. All submissions are randomly selected and reviewed by committee.

Lori Bell & Ron Satterfield

8

Blue(s)
Lori Bell Music
Producer: Lori Bell

Celebrating a 25-year partnership that has run parallel to their multi-faceted solo careers, veteran SoCal jazz greats Lori Bell (flute) and Ron Satterfield (guitar, vocals) apply their virtuosity to an intimate and soulful, rhythmically diverse and improvisation-rich landscape, grounded in straight-ahead blues. True to the album concept, all nine tracks—including re-imaginings of classics by Miles Davis, Thelonious Monk, Bill Evans, McCoy Tyner and Joni Mitchell—have "blue" in the title. **– *Jonathan Widran***

Mandoki Soulmates

9

A Memory of Our Future
Sony Music/Inside Out
Producer: Leslie Mandoki

Ideally, I think we can all agree that music brings people together. And truly exceptional and virtuosic music naturally kicks it up a notch. For over 25 years German-Hungarian musician Leslie Mandoki has been bringing the cream of Euro-American jazz, fusion and rock stars together for a series of stellar recordings. The legacy continues, with such luminaries as Ian Anderson, Al Di Meola, Randy Brecker, Mike Stern and Simon Phillips, et al. on board. Mandoki breaks down barriers and spotlights positivity and freedom through music. **– *Eric Harabadian***

Quinn Sullivan

9

Salvation
Provogue/Mascot Label Group
Producer: John Fields

A guitar phenom, Sullivan cut his first album at 12. Now 25, he's making a conscious effort to explore meaningful and emotive material, a move spurred by the recent death of his mother. While this event has obvious resonance with the blues master, what matters to everyone else is how in the pocket this recording sounds. Every axe lick electrifies like Zeus' thunder and his vocals likewise induce goose bumps. B.B. King made a savvy choice when he gifted this rising star his prized instrument, Lucille. **– *Andy Kaufmann***

Jessica Carter Altman

9

Aftermath
Symphonic
Producer: Jason Lehning

With enchanting, poignant vocals, Jessica Carter Altman delivers an emotive poetic showcase sharing a beautiful combination of pop, country, smooth jazz, and rock elements in her debut release. A clean balanced mix of sound and fabulous instrumentals—including gorgeous muted trumpet, funky bass, and intricate guitar lines—showcase Altman's relatable storytelling. *Aftermath* is a soothing, easy listen that navigates lyrics around life's challenges, finding ourselves, and the art of resilience. **– *Andrea Beenham***

Cage the Elephant

6

Neon Pill
RCA Records
Producer: John Hill

After a tumultuous five-year hiatus, Cage the Elephant's frontman Matt Shultz bares it all with their sixth studio album *Neon Pill*. The album takes us on a journey through his mental health, from feeling overwhelmed by emotions with "Silent Picture," hitting rock bottom in the ballad "Out Loud," to finding hope in "Rainbow." Although the album is missing that quintessential earworm track they're known for, it doesn't stray from their signature blues and garage rock sound. **– *Jacqueline Naranjo***

Applied Communications

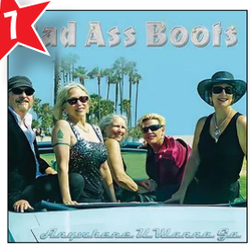
6

A Midlife Crisis
Applied Communications
Producers: Max Wood, Scoobert Doobert, Riley Knapp

Weird, weird, weird; but in a fun way. Fire one up and you won't be disappointed with the deranged compositions. An eclectic vortex of sounds and ideas mashed together to let you, the listener, decipher what it's all about. From start to finish, Max Wood does not let up. This bumpy, high-flying adventure is a rollercoaster of a ride at 100 miles an hour and it does not stop until you exit the ride. Have fun with this one. **– *Pierce Brochetti***

Bad Ass Boots

7



Anywhere U Wanna Go
Dream Wild Records
Producer: Lisa Nemzo

Oakland/Bay Area blues rockers Bad Ass Boots are at their peak with the latest LP *Anywhere U Wanna Go,* carried by the infectious lead single, "Boogie on the Bayou" (which is supported by a DIY music video that features impressive line dance choreography). Special shout out to Shazam Cimone, whose harmonica shredding is spectacular. The release is LGBT+-friendly (members advocate loud and proud), as the narrative of the boogie is directed toward a "long-legged Cajun woman" of all of our dreams. **– *Joseph Maltese***

David Newbould

8

Live in Germany
Blackbird Record Label
Producer: David Newbould

The Tennessee troubadour David Newbould takes us across the pond with his band, as *Live in Germany* immerses listeners in a vibrant live experience, highlighting Newbould's emotive vocals and stellar stage presence. More often than not, the energy permeates and showcases Newbould's rock prowess, engaging the audience with driving rhythms and memorable hooks. Whether delivering soulful ballads ("Rainy Day Heart," and the solo acoustic "Sweet Virginia Morn") or lively rock tunes ("Peeler Park" and plenty more), this album is perfect for fans of authentic live performances. **– *Joseph Maltese***

To be considered for review in the Album Reviews section, you must have a record deal with a major label or an independent label with an established distributor. If you do not, please see our New Music Critiques section.

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AIGEL

The Echoplex *Los Angeles, CA*

Web: instagram.com/aigelband
Contact: susan@susanvonseggern.com
The Players: Aygel Gaysina, vocals, mixer; Llya Baramiya, mixer

Material: Aigel is a DJ duo that creates rave music, with mostly dark, trance-type beats that mesmerize and captivate the listener into submission. That said, submission was not needed on this warm, summer evening as the audience, willfully and willingly, accepted the thundering bass loops that filled the Echoplex. Gaysina sang and pranced around the stage with gleeful abandon and Baramiya did his magic finger-work on his mixer. Sometimes happy tunes, and sometimes not-so-happy dark tunes, the music had the audience jumping and dancing to every beat.

Musicianship: Gaysina has an impressive voice with an equally impressive vocal range, and can work the mixer like the expert that she is. Baramiya had a separate mixer going as he improvised many musical notes and tones. Setting off the looper along with so many other bells, sounds and whistles, he was the impetus that kept the train rolling. He worked so well within the tunes that he gave them that extra push that made everyone want to dance, bump and grind. Together they made the whole night gel in impressive style.

Performance: They hail from Russia, but music is the great unifier, a universal language. Therefore, the fact that the lyrics are in Russian is no great obstacle for the listener. Claiming that her English was not too good, Gaysina kept the whole audience entranced for the whole night. We might not be able to understand every single word that she sings but, ultimately, the audience liked what she was doing. The Echoplex crew were also on point with smoke and exceptional lighting.

Summary: Gaysina and Baramiya are consummate music lovers and it shows with the enthusiasm and effort they put out on stage. All over Europe in early June, their recent tour took them to Helsinki, Berlin, Warsaw, Belgrade, and Istanbul, just to mention a few. And just so we wouldn't feel left out, they managed to grace the States with their presence, hitting New York and Chicago, and then ending the tour with mid-June dates in San Francisco and finally Los Angeles. See you next year. **– *Pierce Brochetti***

THE HOLLYWOOD STARS

Viper Room *Hollywood CA*

Web: thehollywoodstarsband.com
Contact: randy@primemovermedia.com
The Players: Michael Rummans, guitar; Scott Phares, vocals, guitar; George Keller, guitar; Jeff Jourard, bass; Terry Rae, drums

Material: The Hollywood Stars are a heartland rock group that are likened to groups like Tom Petty and the Heartbreakers, The Traveling Wilburys and John Mellencamp. Although they opened up for heavy hitters back in the day, such as Van Halen, Ramones, Journey and the Kinks, their brand of music is mellow and deliberate. Their delivery is straightforward and the songs are well-written, as every note is meaningful and counted. There's a grooviness to the songs that make you want to dance and kick up your feet, babeeee!

Musicianship: The musicianship was phenomenal. Big names are playing with the Hollywood Stars. The founding members, Rae and Phares, have been around since the inception. Jourard played with The Motels and Tom Petty. Keller was a session player for Tina Turner and George Cromarty. Rummans and Keller were bandmates for The Sloths. That being said, Rae did not miss a beat all night and kept things rolling along, smoothly. The rhythms were thoughtful and the solos well placed and precise. The songs are well-crafted and curated with rich lyrics and traditional rhythms that tell stories and take you on journeys you can relive, again and again.

Performance: The performance was fun. The Hollywood Stars have been doing this for a while now but it seems like the music is even more refined and tasteful than ever before. The Viper crew had the band dialed in and they sounded great. From the first down-beat to the last crescendo, The Hollywood Stars came out to play.

Summary: Around since '73, The Hollywood Stars have been on a rollercoaster ride. Busy with life's matters and other projects, they managed to put out three full-length albums in 51 years. The first, a self-titled record in '77 on Arista Records, put them on the map. Their third record was put out in 2019 entitled *Sound City* and had two big hits that were later recorded by other artists: "King of the Night Time World" (KISS), and "Escape" (Alice Cooper). An EP entitled *Still Around*, recorded in 2023, was the impetus that led to this years "Starstruck" record that was released on June 14, 2024 and brought the crowds out in full force. **– *Pierce Brochetti***

RACHEL SAGE AND THE SEQUINS

The Cutting Room *New York, NY*

Web: rachelsage.com
Contact: jillr@mpressrecords.com
Players: Rachael Sage, vocals, keys, guitars; Kelly Halloran, violin, backing vocals; Trina Hamlin, harmonica, backing vocals; Andy Mac, drums; Annalyse & Ryan, guest artists; Annalyse McCoy, mandolin, backing vocals; Ryan Dunn, backing vocals.

Material: In support of her new release, *Another Side,* Rachel Sage resurrects songs from her previous release, *The Other Side*, a sister album if you will, to the original, re-imagined with stripped down arrangements. Her easy to digest blend of folk/pop/rock draws inspiration from life's challenges and triumphs which hopefully lead to courage and personal growth. In "A Place of Fun," Sage confronts the importance of one's own convictions only achieved by shutting out all the noise around us and its influence over us. I never thought I'd be the one to veer/From the perfect path away from fear/Now I'm staring straight into the sun/Meditating on the future's gold/Dedicating myself to be bold/But nothing seems to take the place of fun. "Deepest Dark," the catchiest of the set, which Sage wrote at the age of 14, boasts a strong hook with a lovely musical motif running throughout. The lyrics reflect what we might feel when looking into an abyss we seek protection from: And if I call you/Will you come to me tonight/ Even though everyone is sleeping/Even though the deepest dark is still in sight.

Musicianship: Equally deft on piano and guitar, Sage jockeys between the two. Her vocals are tightly woven into the fabric of the songs creating an inseparable package. Though most songs are piano centric, the several performed on guitar bring variety to the set with the backing band adding color and dimension to the overall sound.

Performance: Her colorful stage garb with a touch of bling, seems to be a kind of signature look for her. She exudes a resolve and confidence that only an artist with this level of experience can. With some backstories setting up various songs and guest artists taking the stage, it helped to shake up the instrumental mix and visual landscape. A poignant moment in the show came when Sage performed "Alive," an uplifting and life-affirming song written to mark her five years as a cancer survivor.

Summary: Rachel Sage is a prolific artist who has carved out an irrefutable niche as an independent artist. One can learn a lot from her about navigating this type of career. She is on a UK tour this summer.

– Ellen Woloshin

AIKO

SoundCzech/Flux Studios *New York, NY*

Web: aikomakesmusic.com
Contact: fiona@thebloomeffect.com
Players: Aiko, vocals; Kat Almagro, drum machine

Material: This past A2IM Indie Week, history was made on the rooftop of the renowned Flux Studios. Music industry multihyphenate Fiona Bloom partnered with Project Coordinator, Monika Klementová, to bring SoundCzech to the U.S. for the first time. An organization committed to supporting the Czech music scene, SoundCzech brings artists to festivals around the world. For Indie Week, this audience was treated to Matej Burda, Petrofski, Never Sol, and Aiko.

Earlier this year, Aiko represented the Czech Republic at Eurovision 2024, but has been recording since 2018. Throughout the set, Aiko highlighted different facets if herself. Tracks like "Daughter of the Sea" were stripped back and fluid, while the upbeat "Gemini" allowed her to be sassy and cheeky. She even tackled personal issues such as body image with the empowered "Hunger," skewering unrealistic expectations for women. Each track was paired with sleek choreography, allowing Aiko to engage the crowd. She finished the set with her Eurovision contender, "Pedestal," a gritty and grungy track, where Aiko reclaims her power through self-love.

Musicianship: Vocally, Aiko commands a room. Her tone is strong and high energy, lyrics vampy and fun. Almagro's drumming offered the only live instrumentation, but it was a perfect accent to Aiko's style. She never fell behind or got lost in the mix, and it felt like a full drum kit was present.

Performance: As the final act in a showcase, Aiko was tasked with giving the audience a memorable closer. From the second Aiko started her set, an electric energy took over. She effortlessly commanded attention from the audience, confidence oozing through. Backed only by Almagro on a drum machine, Aiko's innate charisma filled all the space on the rooftop. In addition to the choreography, Aiko would encourage the audience to sing along or clap to the beat. She's a consummate performer, never faltering while running, jumping, and dancing around.

Summary: It's no surprise why Aiko was selected to represent the Czech Republic at Eurovision this year or why she was the first Czech artist to be featured in Times Square. She has charisma, talent, and undeniable star quality. Hopefully she continues to tour internationally, bringing Czech music to new fans around the world. ***– Emily Mills***

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BE YOUR OWN PET

Just Like Heaven Festival *Pasadena, CA*

Web: byopband.com
Contact: jaclynu@grandstandhq.com
Players: Jemina Pearl, lead vocals; Nathan Vasquex, bass, vocals; Jonas Stein, guitar, vocals; John Eatherly, drums

Material: It's rare for a band to find their groove after a 15-year hiatus, but Nashville quartet Be Your Own Pet's (also known as BYOP) wasted no time dazzling the Just Like Heaven Festival crowd with bombastic punk rock riffs and melodies. The band disbanded shortly after the release of their second album, *Get Awkward*, in 2008 citing industry pressure and misogyny directed toward front-woman Jemina Pearl. The band made their grand return to the music scene in 2022 with the resurging interest of early 2000s music. The set was a nice blend of their rambunctious adolescent sound with the new mature side.

Musicianship: Usually playing at festivals can be nerve-wracking, but the band looked at ease on stage. Frontwoman Jemina Pearl, bassist Nathan Vasquex, guiarist Jonas Stein and drummer John Eatherly are completely in sync with one another. Their movements are well-rehearsed and have their roles figured out. Vasquex and Stein background vocals complement the vocal prowess of their frontwoman. The entire band was in harmonic bliss while performing the irresistible shouty track "Hand Grenade." All eyes were on Pearl as she perfectly belted those tough growls and inflections needed for those insanely fast-paced numbers. Pearl is clearly running the show, as each song played to her strength.

Performance: Wearing a bright pink shirt with the word "Mommy," an homage to their third studio album of the same name, Pearl's stage presence is magnetic. She's not afraid of using every inch of the stage, becoming the center of attention. One minute she's rolling about on the floor and the next she's stripping down to her underwear. Their punchy-in-your-face punk sound and witty tongue-in-cheek lyrics are laced through every track, making each performance memorable.

Summary: It's nice to see the band back in the spotlight after so many years. Be Your Own Pet boasts remarkable energy and cohesiveness that comes through years of experience. With only three albums under their belt, the band's songs are filled with dynamic melodies and catchy choruses are easy on the ears. The witty lyrics are a fun treat to hear live. They had the entire field dancing and bobbing their heads.
Jacqueline Naranjo

The Lodge Room *Los Angeles, CA*

Contact: niquita@biz3.net
Web: kacyhill.com
Players: Kacy Hill, vocals; Valerie Franco, drums; Daniel Lape, guitar

Material: Kacy Hill sang plenty about disappointment at The Lodge Room. Ironic, given that the show didn't seem to disappoint anyone in attendance. The concert featured opening acts from Hamond and Love Spells. Kacy Hill was performing in support of her new album, *BUG*. Lyrically, the new material struck a chord with the fans. The lyrics were undoubtedly one of the stars of the night. Hill mentioned that after her last tour, she considered leaving music behind to pursue a career in software engineering, as many struggling musicians do... She spoke of doubt and disatisfaction—feelings that come through loud and clear during the set. Look no further than the tune "Damn."

KACY HILL

Musicianship: Hill wasn't just playing music; she was telling a story. Even the imagery of bugs, sometimes flying, sometimes eating or running in circles, played into one of the many themes of the night—insignificance. Small creatures in a big world. There's also plenty of fun to the melancholy, too.
There's a joyfulness to the playing, sometimes serving as just the right contrast to any down-and-out, smooth lyricism. The playing is as strong as the songwriting. When Hill picks up a saxophone, the concert takes extra flight. Her bandmates, drummer Valerie Franco and guitarist Daniel Lape, also made the stories come to life just right.

Performance: Franco brought the house down. Talk about a drummer and a voice connecting. Franco knew how to bolster the lyrics and singing, letting her drums provide sounds of thunder even for the most peaceful of melodies. It's hard not to watch and listen to Franco at work and not be all smiles. There's a vulnerability to Hill on stage that's reflected in her body of work, which now spans four albums. She's honest with her crowd, and that honesty is clearly appreciated among her fans, who seemed to hang on every lyric.

Summary: Given the audience's reception, hopefully, Hill has forever left behind the thought of a career in software engineering. She writes about lows, but she performs them at such highs. What a warm show about cold feelings. Keep the contrasts coming, Kacy Hill.
– Jack Giroux

MUSIC CONNECTION

Directory of Rehearsal Studios

Now expanded for 2024, this is an exclusive list of professional rehearsal studios. All information below is verified by the listees.
To receive thousands of free industry contacts, visit musicconnection.com/industry-contacts.

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Montgomery, AL 36107
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Basic Rate: please call/email for info
Rooms: wide range, from single-user to multi-room suites. Monthly booking only.

GUEST HOUSE STUDIOS, LLC
641 Mockingbird Ln.
Eclectic, AL 36024
334-580-0155
Email: ghs@guesthousestudios.com
Web: guesthousestudios.com
Basic Rate: Email or call for rates

Additional location:

5029 Edmondson Pike
Nashville, TN
629-267-1317

ARIZONA

SCOTTSDALE STUDIOS
9445 E Doubletree Ranch Rd
Scottsdale, AZ 85258
480-767-3777, 480-540-4648
Email: samw1222@aol.com
Web: facebook.com/scottsdalestudios

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3135 N Delaware St. Suite 3
Chandler, Arizona 85225
480-649-8074
Email: rockstar@sersoundworks.com
Web: sersoundworks.com
Basic Rate: please call for info

S.I.R. PHOENIX
3541 East Broadway Road
Phoenix, AZ 85040
480-966-7800
Email: azinfo@sir-usa.com
Web: sir-usa.com
Basic Rate: please call for info

CALIFORNIA / NORTHERN

ANNEX REHEARSAL STUDIOS
2554 Grant Ave.
San Lorenzo, CA 94580
510-908-5126
Email: info@annexrehearsalstudios.com
Web: facebook.com/AnnexRSLive
Basic Rate: please call for info

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632 2nd St.
Oakland, CA 94607
510-759-8557
Web: jacklondonrehearsal.com

LENNON REHEARSAL STUDIOS & MUSIC SERVICES
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San Francisco, CA 94103
415-575-3636
Email: info@lennonstudios.com
Web: lennonstudios.com
Contact: studio manager
Basic Rate: please call for rates
Services: Rooms for rent by the month

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Livermore, CA 94550
925-443-7362
Email: info@rdm2studios.com
Web: rdm2studios.com

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8923 San Leandro St.
Oakland, CA
510-569-7075
Email: OMC@rehearse.com, oak@rehearse.com
Web: rehearse.com

Additional locations:

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Sacramento, CA 95628
916-923-2525
Email: hoh@rehearse.com

5749 88th St.
Sacramento, CA 95628
916-381-4500
Email: srs@rehearse.com

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Oakland, CA 94607
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Email: mail@sharkbitestudios.com
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Web: sir-usa.com
Contact: Fred Rose or Joey Yarmoluk
Rooms: All rooms come complete with 8 mixes of EAW monitor systems and stereo sidefills, Soundcraft SM-12 consoles, new consoles all Midas, Crest Amplification and Shure mics. Lighting available upon request. Room sizes vary from 27'x36' to an 80'x50' show stage. All rooms come with stage and air conditioning.
Services: Showcases for major labels, event services, etc.
Equipment: Backline, audio, lighting / drum rentals.

Additional locations:

Los Angeles, Chicago, Las Vegas, Miami, Nashville, New York, Palm Springs, Phoenix, Portland, San Diego, San Francisco, Seattle

CALIFORNIA /SOUTHERN

3E ANNEX STUDIOS / THIRD ENCORE
8 Valley Locations, 1 Anaheim
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Web: thirdencorestudios.com
Services: Third Encore's Annex Studios are 265+ Premium 24-hr Monthly Lockout studios located in nine buildings in North Hollywood, Sherman Oaks, Van Nuys and Anaheim. All studios are fully air conditioned (with private a/c control) and include complimentary Wi-Fi. All buildings are one story for easy access and studios are constructed specifically for music production and rehearsal with multiple layers of drywall and soundboard. Band, drum and production rooms available.

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Los Angeles, CA 90065
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Rooms: Over 50 studios, onsite parking, monthly rentals only. High-quality durable walls.
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Clients: signed and unsigned bands

Additional location:

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North Hollywood, CA 91605
323-874-2408
Email: abcrehearsals@gmail.com
Web: abcrehearsals.com

AMP REHEARSAL
5259 Lankershim Blvd.
North Hollywood, CA 91601
818-761-2670
Email: reservations@amprehearsal.com
Web: amprehearsal.com
Services: First all-inclusive rehearsal and recording studio
Basic Rate: call for rates

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North Hollywood, CA 91605
818-358-0099
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Thousand Oaks, CA 91362
Phone: 818-874-3090
Website: blueprintmusicstudios.com
Contact: Jasan Radford, Ted Wenri

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(24 hour lockout only, no hourly)
Address: 2626 Humboldt St.
Los angeles, CA 90031
Phone: 424-835-1087
Email: info@blackdstudios.com
Web: blackdstudios.com
Basic Rate: Varies by size. Phone or email for current availability
Services: 24/7 lockout studios for professional musicians. Secured CCTV building and parking. 50 private air-conditioned rooms with free WiFi ranging from small solo/DJ/Drum to large full band sizes.

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Westminster, CA 92683
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Rates: For rates, please see our website
Email: britt@bombshelterrehearsal.com, james@bombshelterrecording.com
Web: bombshelterrehearsal.com
Contact: Britt-Marie Trace, James Trace
Rooms: We have a total of 6 studios. This includes a large Showcase Room with black curtains, stage, drum riser, lighting and couch. All of our rooms offer a PA system and a backline of drums, bass amp and guitar amp if needed. Our Showcase Room is also our large tracking room with 18" ceilings, that is tied into our recording studio with a SSL AWS900+ mixing console, Pro Tools Ultimate and high end pro gear. Video Production 4 + Cameras is also done in our Large Showcase Room.
Equipment: We offer popular gear by industry standard manufacturers. SSL, Pro Tools, Apogee, UA, Neumann, AEA, Shure, Rode, QSC, Soundcraft, DW, Orange, Ampeg, Marshall, Audix, PDP, Aquarian, Soultone, Blackmagic. See website for detailed list.
Services: Rehearsal. Recording. Video Production. Practice your Music and play LOUD in our rooms! Solo rehearsal, vocal rehearsal, full band rehearsal, pre-tour rehearsal. Full audio/recording production. Tracking, Overdubs, Editing, Mixing, Mastering. Voice Over. Location Recording. Live Sound. Avid Pro Tools Certified Operator. 4 plus camera Video Production. Live Streaming Events. Band Promo Content.

CENTERSTAGING
3406 Winona Ave.
Burbank, CA 91504
(818) 480-4169, Fax 818-848-4016
Web: centerstaging.com
Basic Rate: call for rates

CIDE SHOW REHEARSAL STUDIOS
18205 S. Broadway
Gardena, CA 90248
310-324-4056
Web: cideshowstudios.com
Contact: Sherman
Basic Rate: please call.
Services: Lockout Bldg and Rehearsal, Inhouse Tech & Wifi.
Clients: Michael Schenker, Doro, The Miracles, Coolio, Insecticide, New Years Day, 9th Circle, Heretic, Signs of The Swarm

CREATIVE MUSIC ROOMS
Los Angeles, CA
Email: info@creativemusicrooms.com
Web: creativemusicrooms.com
Basic Rate: See website for rates
Services: Long Term Tenants only

EASTSIDE REHEARSAL
2619 E. Cesar Chavez Ave.
Los Angeles, CA
323-688-6476
Email: eastsiderehearsal@gmail.com
Web: eastsiderehearsal.com
Basic Rate: $20/25 hr
Rooms: 4 rooms from 200-280 sq ft, 2 hour minimum, live music studio

FRANCISCO STUDIOS
4440 District Blvd.
Vernon, CA 90058
323-589-7028
Email: franciscostudios.la@gmail.com
Web: franciscostudios.com
Contact: Zach
Basic Rate: Call for monthly or hourly rates
Rooms: Over 100 Monthly Lockouts, private parking, Wi-Fi, Freight elevator, 24-hour Video Surveillance, 5 miles from downtown L.A., A/C
Services: monthly lockout hourly, recording, guitar and drum lessons; free wifi.

Additional locations:

Phoenix, AZ (4 locations)
602-229-1250
Email: phxfranciscostudios@gmail.com
Contact: Beck

125 E Pennington St.
Tucson, AZ 85701
520-300-1116
Email: franciscodigs@gmail.com
Contact: Frank

6100 E. 39th Ave.
Denver, CO 80207
303-320-8440
Email: franciscostudiosdenver@gmail.com
Contact: Johny

8420 Westglen Dr
Also: 530 N Sam Houston Pkwy
Houston, TX 77063
713-460-4537
Email: rzapatamts95@gmail.com
Contact: Ricardo

GEMINI STUDIOS
Location Address:
3012 South Halladay Street
Santa Ana, CA 92705
Mailing Address:
3972 Barranca Pkwy. #J242
Irvine, CA 92606
714-545-2289
Web: geministudios.com
Basic Rate: $625 for 200 sq. ft.; $555 for 150 sq. ft.; $475 for 100 sq. ft.
Services: Gemini Studios has been serving Orange County musicians, performers and bands since 2001. We offer clean and affordable 24-lockout rehearsal studios located in central OC. We have two locations all close together and we are dedicated to providing the best private monthly music studios available. Check out our website, which allows you to reserve your studio online or get on the waiting list. Whether you're a solo musician looking for a spot to jam or a band needing a practice/rehearsal studio of your own or to share, Gemini has the studio solution to fit your needs. Practice Well.

GROOVE WORKS STUDIOS
5536 Atlantic Ave
Long Beach, CA 90805
310-403-5104
Email: info@grooveworksstudios.com
Web: grooveworksstudios.com
Insta: @grooveworks_studios
Basic Rate: $20 - $35 per hour for rehearsal, $65 per hour for recording
Services: small, medium and large specially designed for live sound

HOLLOWAY PRODUCTIONS, INC
9541 Santa Fe Springs Rd.
Santa Fe Springs, CA 90670
562-941-5949
Email: payhpinc@gmail.com
Web: https://www.hollowaystudios.net/
Contact: Edward Holloway
Basic Rate: $28/ $35 an hour
Services: Eight rehearsal studios with full backline and Recording/HP Film studio. Drums, 2 half-stack guitar amps, Bass amps, PA system and 4 mics in every room.

INTERNATIONAL CITY STUDIOS
3260 Industry Dr.
Signal Hill, CA 90755
562-494-6100
Email: booking@internationalcitystudios.com
Web: internationalcitystudios.com
Basic Rate: call for rates

COMPILED BY ROBIN ROSE

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LA REHEARSAL MUSIC STUDIOS
5327 Santa Monica Blvd.
Los Angeles, CA 90026
323-871-1676
Email: larehearsal@gmail.com
Web: larehearsal.net
Contact: Brent Becker
Basic Rate: $20/$30/hr

LOADED BOMB STUDIOS
8531 Wellsford Pl. Ste i
Santa Fe Springs, CA 90670
562-464-9456
Email: loadedbomb@gmail.com
Web: loadedbombstudios.com
Contact: Larry Ramirez
Basic Rates: call/visit website for rates
Services: Full Recording, Mixing and Mastering studio, Rehearsal Studios with full backline, Music Video Production, On-Site Music Equipment Store, Guitar/Amp Repair

LOCKOUT MUSIC STUDIOS
1300 S. Beacon St., Ste. 101
San Pedro, CA 90731
714-997-1380
Email: info@lockoutmusicstudios.com
Web: lockoutmusicstudios.com
Basic Rate: $50 - $75 per day

Additional locations:

320 French St.
Santa Ana, CA

3540 12th Street
Riverside, CA

MATES REHEARSAL & CARTAGE
5412 Cleon Ave.
North Hollywood, CA 91601
818-779-0009
Vineland Office Contact: 818-769-4613
Email: robertbrunner@matesinc.com
Web: matesinc.com
Contact: Bob Brunner
Basic Rate: please call for info
Rooms: Studio A & B 28x25 (stages 28x16) soundstage 50x60 (stage 50x24) monitor specs. Available upon request. Private bathrooms, lounge, easy load-in, plenty of parking. Also new soundstage, 41x23 private lounge, production office, bathroom. Very private, isolated location.
Services: cartage, worldwide freight, rentals
Equipment: List available upon request.

MDM MUSIC REHEARSAL STUDIOS
4524 Brazil St., Ste. B
Los Angeles, CA
818-241-5015
Email: info@mdmmusicstudios.com
Web: mdmmusicstudios.com
Contact: Arbin or Robert
Basic Rate: call for rates
Services: Upscale rehearsal studios with a full backline. Great acoustics, no feedback

MUSICIANS CHOICE REHEARSAL STUDIOS - HOURLY
3820 Hoke Ave.
Culver City, CA 90232
310-836-8998
Email: musicianschoicela@gmail.com
Web: musicianschoicestudios.com
Basic Rate: Please call for more information.

MUSICIANS PERFORMANCE STUDIOS, INC.
9650 9th St., Ste. C
Rancho Cucamonga, CA 91730
909-944-0100
Email: kjmusic1995@gmail.com
Web: musiciansps.com
Contact: Keith Jones
Basic Rate: $17-$26/hr.
Services: Rehearsal, Recording, Pro Shop, Lessons, Repairs, Rentals, Live Stream w/Cat7, Lock Outs, and Live Events
Offers cutting edge rehearsal services designed to advance your musical career in a friendly, professional and creative atmosphere.

NIGHTINGALE STUDIOS
156 W. Providencia Ave.
Burbank, CA 91502
818-562-6660
Email: nightingalestudiosbooking@gmail.com
Web: nightingalestudios.com
Contact: Mike or Jay
Basic Rate: $24/$67/hr.
Rooms: 33 studio rooms. Video screening studio with 12' x 7' HD projector and screen. Most studios linked into central recording control room allowing convenient rehearsal and recording capabilities from your studio. Acoustically designed fully equipped studios from 100 sq. ft. up to 800 sq. ft. We have monthly lockouts, drum rooms, affordable showcase stage, weekly, and daily arrangements. We provide top security, and a clean "vibey" atmosphere. You will get your money's worth! Hourly and Monthly Lockouts.
Services: Full Pro Tools rig with very qualified engineer for live and session recordings, Community Showcases, we rent guitar and bass rigs, P.A. systems, and storage. Just tell us what you need!
Equipment: PA systems have all been recently updated with new state of the art QSC, Spectr Audio, Yamaha, and Electrovoice equipment. What sounded great before, is now off the charts
Clients: too many to list

PM STUDIOS
3311 Winona Ave.
Burbank, CA 91504
310-213-8584
Web: pmrehearsalstudios.com
Contact: Patrick
Basic Rate: please call for info. We rent out for a month not an hourly studio

Additional location:

Martin Rehearsal Studios
6115 Lankershim Blvd North Hollywood 91606

PIRATE STUDIOS
Basement Level
2807 Sunset Blvd., Suite 100
Los Angeles, CA 90026
844-274-7283
Web: pirate.com

Additional locations:

4713 W. Jefferson Blvd.
Los Angeles, CA 90016

156, 6th Street
Brooklyn, NY 11215

110 Scott Avenue
Brooklyn, NY 11237

Box Factory
1519 Decatur St.
Ridgewood, Queens, NY 11385

Other Locations: United Kingdom, Germany, Ireland

ROCK AND ROLL FANTASY CAMP
North Hollywood, CA
888-762-2263, ext 5, 323-370-7033
Email: taylor@rockcamp.com
Web: rockcamp.com

ROCKSTAR STUDIOS
1460 Naud St.
Los Angeles, CA 90012
818-274-1366, 310-766-2384
Email: wannarockrss@yahoo.com
Web: rockstarstudiosla.com

ROYAL REHEARSAL
2609 S. Hill St.
Los Angeles, CA 90007
213-441-6888
Email: contactus@royalrehearsal.com
Web: royalrehearsal.com
Basic Rate: please call for rates

Additional locations:

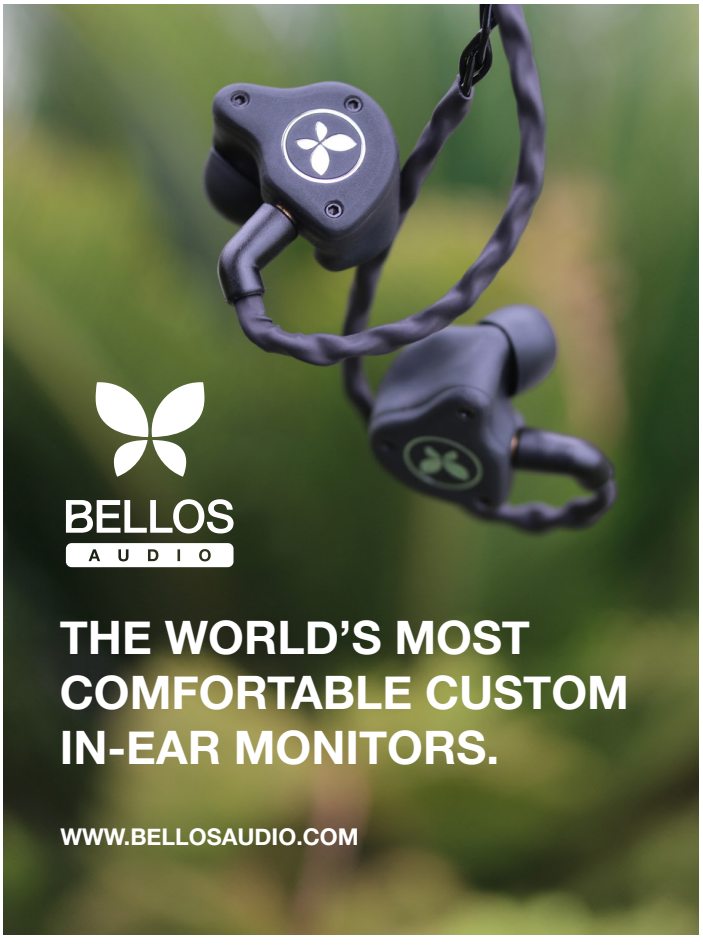
1946 E. 1st St.
Los Angeles, CA 9003
Email: maxr@royalrehearsal.com
414-204-3138

3200 N. San Fernando Rd.
Burbank, CA
Email: eddie@royalrehearsal.com
747-245-9555

971 Goodrich Blvd,
East Los Angeles, CA 90022
Email: george@royalrehearsal.com
323-803-3475

715 South Alvarado Street
Los Angeles, CA 90057
Email: michael@royalrehearsal.com
720-384-4187

S.I.R. LOS ANGELES
6465 Sunset Blvd.



Los Angeles, CA 90028
323-957-5460
Email: lainfo@sir-usa.com
Web: sir-usa.com
Basic Rate: please call for info

Additional location:

4620 Santa Fe Street
San Diego CA 92109
858-274-1384
Email: sdinfo@sir-usa.com

SNAGGLETOOTH STUDIOS
5716 Cahuenga Blvd. North Hollywood, CA 91601
Web: snaggletoothstudios.com
Phone: 818-655-0194
Email: support@snaggletoothstudios.com, booking@snaggletoothstudios.com
Rates: $22-$44/hr
Studios: High-end hourly rehearsal, video production, and 24/7 lockout studios. All hourly studios have a PA system, digital console, and in-ear-monitor amps with Ipad control. Full backline studios have Orange, Marshall, and Aguilar amps with DW kits. The showcase studio houses pro stage lighting, an ethernet connection, video distribution, photography screens and more.
Services: Turnkey livestream & video shoots.

SOUNDBITES STUDIOS
3333 Hill St.
Los Angeles, CA 90007
213-205-8585, 323-666-1609
Email: service@soundbitela.com
Web: soundbitela.com
Basic Rate: call for rates

SOUNDCHECK STUDIOS
11736 Vose St.
North Hollywood, CA 91605
818-823-8774
Email: davidlee@soundcheckstudiosnoho.com
Web: soundcheckstudiosnoho.com
Instagram: @soundcheckstudiosnoho
Contact: David Lee
Basic Rate: call for rates

STAGE ONE
23092 Terra Dr.
Laguna Hills, CA 92653
949-367-9693
Email: questions@stageonestudios.com
Web: stageonestudios.com
Contact: studio mgr.
Basic Rate: please call for rates

SUMMIT REHEARSAL STUDIOS
2016 Lincoln Ave.
Pasadena, CA 91103
626-486-2685
Email: summitrehearsalbooking@gmail.com
Web: summitstudiospasadena.com
Basic Rate: $24/$32 per hr

TEAMSOUND (Est. 2012)
7700 Balboa Blvd
Lake Balboa , CA 91406
323-337-3346
Web: TeamSoundstudios.com
Basic Rate: Call for rates

THIRD ENCORE
10917 Vanowen St.
North Hollywood, CA 91605
818-753-0148, 818-613-7518
Email: john@3rdencore.com
Web: thirdencorestudios.com
Rooms: 7 production and rehearsal studios from 900-2,400sq. ft., each including a private production office/isolation room and tour quality P.A. Full service facility with all services on-site. Quiet, safe, clean and very private with Tour Supply & Ultimate Ears on-site for convenience. Great parking including trucks and buses. Daily, weekly or monthly lockout rates available.
Services: Full instrument and backline rental, featuring a large selection of all major brands including GK, Aguilar, Mesa Boogie, Yamaha, DW, Roland, Tama, Orange, Vox, Sabian, Zildjian, Ampeg, Korg and Marshall gear. Private storage lockers, cartage services. All at one location.
Equipment: All rooms come with pro tour quality monitoring system. Digico, Avid, Yamaha, Midas consoles available.

TK REHEARSAL / West L.A.
1956 Cotner Ave, Los Angeles, CA 90025
310-876-9666
Email: tkprod1@aol.com
Web:tkprod.net
Contact: Charles
Basic Rate: $325-$1500/month

TK REHEARSAL / N. Hollywood
12003 Vose St Los Angeles, CA 91605
818-856-5301
Email: tkprod1@aol.com
Web: tkprod.net
Contact: Charles
Basic Rate: $290-$950/month

TOTAL ACCESS REHEARSAL
612 Meyer Ln., Ste. 12
Redondo Beach, CA 90278
424-271-5070
Email: totalaccessrehearsal@gmail.com
Web: tarehearsal.com
Contact: Steve Ornest

UNCLE REHEARSAL STUDIOS
6028 Kester Ave.
Van Nuys, CA 91411
818-989-5614
Email: uncleesca@gmail.com
Web: unclestudios.com
Contact: Scott Walton
Basic Rate: please call for info

UNFRIENDLY STUDIOS
11318 Santa Monica Blvd. Los Angeles, CA 90025
Email: unfriendlystudios@gmail.com
Web: facebook.com/UnFriendlyStudios
Basic Rate: call for rates

UNION RECORDING STUDIO
5458 Santa Monica Blvd
Los Angeles, CA 90029
323-615-3575
Email: Info@mail.unionrecordingstudio.com
Web: unionrecstudios.com

URBAN AUDIO BACKLINE
2310 Central Ave Ste 5 Duarte, CA
626-301-0221
Email: urbanaudio@earthlink.net
Web: urbanbackline.com
Services: concert backline, event production, concerts, fashion shows, awards, sporting events, sound, stage, lighting

WOODSOUND STUDIOS
120 E. Front St.
Covina, CA 91723
626-956-7455
Email: tom@woodsoundstudios.com
Web: woodsoundstudios.com
Services: live recordings, track recording, online advertising, video spots, radio spots, voice-overs, corporate phone menus, green screen shoots, band rehearsals
Equipment: rentals available in house; microphones; stands-microphone and sheet music; cords-XLR, 1/4, stereo; Roland keyboard in Studio-A; guitar amp combo; guitar amp 1/2 stack; electric guitar & bass guitar ($5 each)

COLORADO

DOG HOUSE MUSIC
525 Courtney Way
Lafayette, CO 80026
720-864-0650
Email: studiohost@doghousemusic.com
Web: doghousemusic.com
Basic Rate: From $60/2 hour min/ for equipped studios; $200-350/month for empty studio lease

SOUNDSTRUCTURE STUDIOS
3101-3131 Walnut St.
Denver, CO 80205
303-291-0602
Email: jam_den@soundstructure.com
Web: soundstructure.com
Basic Rate: please call for further information

Additional location:

4321 E. Truman Road
Kansas City, MO 64127
816-988-3928

CONNECTICUT

CARRIAGE HOUSE STUDIOS
119 W. Hill Rd.
Stamford, CT 06902
203-358-0065
Email: johnny@carriagehousemusic.com
Web: carriagehousemusic.com
Basic Rate: please call for info

PARKVILLE SOUNDS
1800 Park Street
Hartford, CT. 06106
860-461-0795
Email: contact@parkvillesounds.com
Web: parkvillesounds.com

SAGE SOUND STUDIOS
549 Howe Avenue
Suite #404
Shelton, CT 06484
203-922-0491
Email: info@sagesoundstudios.com
Web: sagesoundstudios.com

DELAWARE

KING CREATIVE
727 N. Market Street
Wilmington, DE 19801
302-393-7619
Email: info@kingcreative.com
Web: kingcreative.com

FLORIDA

7TH CIRCUIT PRODUCTIONS
599 NW 71st St, Miami, FL 33150
305-757-7277
Email: info@7thcircuit.tv
Web: 7thcircuit.tv
Basic Rate: please call for info

MARKEE MUSIC
1700 S. Powerline Rd.
Deerfield Beach, FL 33442
954-794-0033
Email: teresa@markeemusic.com
Web: markeemusic.com
Basic Rate: $40+ hr, $500+day (lockout)

STARKE LAKE STUDIOS
275 N. Lakeshore Dr.
Ocoee, FL
407-656-9778
Email: info@starkelakestudios.com
Web: starkelakestudios.com
Basic Rate: please call for info

STAY TUNED STUDIOS
5570 Florida Mining Blvd. S., Unit 105
Jacksonville, FL 32257
904-292-9997
Email: staytunedstudios@comcast.net
Web: staytunedstudios.com
Basic Rate: call for info

STUDIO 26
3078 S.W. 38th Ct.
Miami, FL 33134
305-505-7956, 786-766-1604
Email: Tony@studio26miami.com, PJ@Studio26miami.com, Joel@Studio26miami.com
Web: studio26miami.com
Basic Rate: please call for info

GEORGIA

ATLANTA ROCKSTAR REHEARSALS
1170 Sylvan Road, SW
Atlanta, GA 30310
770-296-5530
Web: atlrockstar.com
Basic Rate: please call for info

CROSSOVER ENTERTAINMENT GROUP
1310 Ellsworth Industrial Blvd NW
Atlanta, GA 30318
404-352-3716
Web: crossover-entertainment.com
Email: billy@crossover-entertainment.com
Basic Rate: please call for info

VISION STUDIOS
3875 Green Industrial Way
Atlanta, GA 30341
404-435-6725
Email: mason.lutz@visionstudiosatlanta.com
Web: visionstudiosatlanta.com
Basic Rate: please call for info

HAWAII

THUNDER STUDIOS
914 Kaaahi Place
Honolulu, HI 96817
808 232-4028
Email: thunderstudioshawaii@yahoo.com
Web: thunderstudiohawaii.com

WEST ONE HAWAII
419 South St.
Honolulu, HI. 96813
808-286-6710
Email: westonehawaii@gmail.com
Web: westonehawaii.com

ILLINOIS

MUSIC GARAGE
345 N. Loomis St.
Chicago, IL 60607
312-997-1972
Email: info@musicgarage.com
Web: musicgarage.com

S.I.R. CHICAGO
2835 N. Kedzie Ave.
Chicago, IL 60618
773-478-8500

Email: chinfo@sir-usa.com
Web: sir-usa.com

SUPERIOR ST.
2744 W. Superior St.
Chicago, IL 60612
773-227-5550
Email: info@superiorst.com
Web: superiorst.com
Basic Rate: please call for info

INDIANA

MAXWELL'S HOUSE OF MUSIC
1710 E. 10th St.
Jeffersonville, IN 47130
812-283-3304
Email: mark@maxwellhoseofmusic.com
Web: maxwellshouseofmusic.com

PLAYGROUND PRODUCTIONS STUDIO
5529 Bonna Avenue #10
Indianapolis, IN. 46219
317-678-7529
Email: info@playgroundindy.com
Web: playgroundindy.com

SOUNDSPACE
1125 E. Brookside Ave.
Suite B2
Indianapolis, IN. 46202
317-763-0010
Email: team@soundspace.co
Web: soundspace.co

KENTUCKY

EQUIPPED STUDIOS
3439 Buckhorn Dr.
Suite #140
Lexington, KY 40515
973-841-0729
Email: robertschulz336@gmail.com
Web: facebook.com/p/Equipped-Studios-100064109949644/

THUNDERSOUND
1720 Kummer Road
Franklin, KY. 42134
270-776-6930
Email: jp.pearsonart@gmail.com
Web: Thundersound.com
Services: Rehearsal Space and Gear Rental

LOUISIANA

MCKINELY STUDIOS
1639 Gentilly Blvd.
New Orleans, LA 70119
504-452-0588
Email: booking@friendmckinley.com
Web: friendlymckinley.com
Basic Rate: hourly rates

SOCKIT STUDIO
10379 Mammoth Ave.
Baton Rouge, LA 70814
225-216-0167
Email: info@sockitstudio.com
Web: sockitstudio.com
Basic Rate: call for rates

STUDIO 101 NOLA
3928 Euphrosine St.
New Orleans, LA 70125
504-237-5404
Web: studio101nola.com
Basic Rate: hourly rates

MAINE

MY THRILL STUDIO
46 Blueberry Hill Rd.
Winterport, ME 04496
207-223-5082, 207-944-9509
Email: mfrancis@mythrillstudio.com
Web: mythrillstudio.com

MARYLAND

BAND REHEARSAL
239 North Franklintown Rd
Baltimore, MD 21223
443-831-2263
Email: bandsrme@yahoo.com
Web: bandrehearsal.net
Services: Full recording services available

Additional location:

1310 Franklin Ave
Essex, MD 21221

ORION SOUND STUDIOS
2903 Whittington Ave., Ste. C
Baltimore, MD 21230
410-646-7334
Email: chris@orionsound.com, joe@orionsound.com
Web: orionsound.com

MASSACHUSETTS

MUSIC MILL REHEARSAL
Jct I-495 and US Route 3
Chelmsford, MA
978-251-7900
Web: musicmillrehearsal.com
Services: Supplying rehearsal studios space and practice rooms serving Massachusetts and New Hampshire.
Call for nearest location

MUSIC STUDIOS OF ARLINGTON CENTER
399 Massachusetts Ave.
Arlington, MA 02474
781-646-0243
Email: info@arlingtonstudios.com
Web: facebook.com/MusicStudiosArlington/, music-studios-of-arlington-center.hub.biz
Basic Rate: please call for info

THE RECORD CO
960 Massachusetts Ave
Boston, MA 02118
617-765-0155
Email: booking@therecordco.org
Web: therecordco.org

MICHIGAN

DETROIT SCHOOL OF ROCK & POP MUSIC
1109 S. Washington St.
Royal Oak, MI 48067
888-988-ROCK (7625)
Email: info@detroitschoolofrockandpop.com
Web: detroitschoolofrockandpop.com
Basic Rate: please call for info

GROVE STUDIOS
884 Railroad St., Suite B
Ypsilanti, MI 48197
734-985-0838
Email: info@grovestudios.space
Web: grovestudios.space
Contact: website for booking
Basic Rate: starting at $20 an hour or resident options starting at $149/month
Special Services: Free live recording for your rehearsal sessions via OpenLIVE

MUSIC FACTORY
24536 Gibson Dr.
Warren, MI 48089
586-619-5100 (ext. 110), 586-246-3742
Web: detroitrehearsalspace.com
Basic Rate: Room rates start at $125 per month

MINNESOTA

TAYLOR SOUND AND VIDEO
8000 Powell Rd., Ste. 100
Saint Louis Park, MN 55343
612-208-2864
Email: info@taylor-sound.com
Web: taylor-sound.com

MISSISSIPPI

STUDIO SEVEN
Ridgeland, MS
79-216-2536
Email: booking@studioseven.org
Web: studioseven.org

MISSOURI

SOUNDSTRUCTURE STUDIOS
4321 E. Truman Road
Kansas City, MO
818-988-3928
Email: jam_kc@soundstructure.com
Web: soundstructure.com
Basic Rate: please call for further information

UTOPIA STUDIOS
3957 Park Ave.
St. Louis, MO 63110
314-773-3660
Email: info@utopiastl.com
Web: utopiastl.com
Basic rate: $30/hr

NEVADA

MDV ENTERTAINMENT
4131 W. Oquendo Rd., Ste. 2
Las Vegas, NV 89118
702-736-4635
Email: mdventertainment@gmail.com
Web: mdventertainment.com
Basic Rate: please call for info

RED ROCK PRODUCTIONS LV
1980 Festival Plaza Dr. #300
Las Vegas, NV 89135
702-227-1777, 702-480-9555
Email: info@redrockproductionslv.com
Web: redrockproductionslv.com
Basic Rate: please call for info

S.I.R. LAS VEGAS
4545 Cameron St., Building A
Las Vegas, NV 89103
702-382-9147
Email: lvinfo@sir-usa.com
Web: sir-usa.com
Basic Rate: please call for info

STEVE BEYER PRODUCTIONS
133 N. Gibson Road #110
Henderson, NV 89014
702-568-9000
Email: booking@sbeyer.com
Web: stevebeyerproductions.com
Basic Rate: please call for info

TK REHEARSAL / Las Vegas
3311 Meade Ave.
Las Vegas, NV
702-303-4094
Email: tkprod1@aol.com
Web: TKrehearsal.com
Contact: Kenny
Basic Rate: $250-$750/month

NEW JERSEY

REDBANK REHEARSAL (call)
60 English Plaza
Red Bank, NJ 07701
732-530-8794, 917.549.4713
Email: rbrbooking@gmail.com, tonytee1@optonline.net
Web: redbankrehearsal.com
Basic Rate: please call for info

Additional location:

59 Newman Springs Rd.
Shrewsbury, NJ 07702
732-530-8794
Email: rbrbooking@gmail.com

NEW YORK

BAND SPACES NYC
342 Maujer St.
Brooklyn, NY
917-686-9747
Email: spaces@bandspacesnyc.com
Web: bandspacesnyc.com
Basic Rate: please call for info

Additional locations:

353 Ten Eyck St. (at Morgan)
Brooklyn, NY
917-686-9747

261 Douglas St.
Brooklyn, NY
347-628-9613

71 Schenectady
Brooklyn, NY
646-820-6179

CARROLL MUSICAL INSTRUMENT RENTALS, LLC
625 W. 55th St., 6th Fl.
New York, NY 10019
212-868-4120
Email: irent@carrollmusic.com
Web: boulevardcarroll.com
Basic Rate: please call for info

Additional location:

1275 Valley Brook Ave.
Lyndhurst, NJ 07071
201-262-7740

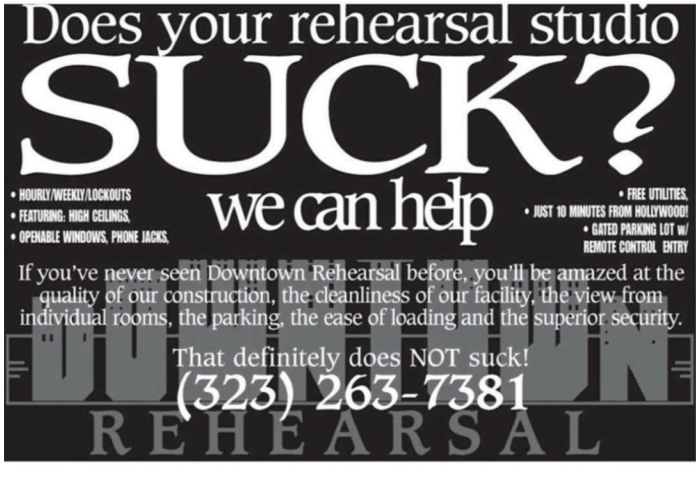
EMPIRE REHEARSAL STUDIOS
47-32 32nd Place
Long Island City, New York 11101
718-707-0551
Email: admin@empire-rehearsal-studios.com, queens@empire-rehearsal-studios.com
Web: empire-rehearsal-studios.com

Additional location:

2 Prince St.
Brooklyn, New York 11201
718-858-9330

FUNKADELIC STUDIOS INC.
209 W. 40th St., 5th Fl.
New York, NY 10018
212-696-2513
Email: FunkadelicStudios@gmail.com
Web: funkadelicstudios.com
Basic Rate: call or see website

MICHIKO REHEARSAL STUDIOS
Roberto's Winds



15 W. 39th St. 7th Floor
New York, NY 10018
212-302-4011
Email: info@michikostudios.com
Web: michikostudios.com
Basic Rate: please call for info

THE MUSIC BUILDING
584 8th Ave.
New York, NY 10018
646-205-3299
Web: musicbuilding.com
Basic Rate: Monthly
Services: Monthly music rehearsal studios in New York City's most historic music facility. Alumni include the likes of Madonna, Billy Idol and The Strokes.

MUSIC MAKERS NY
260 W 36th Street
Lower Level
New York, NY 10011
212-967-6124
Email: musicmakersnewyork@gmail.com
Web: musicmakersny.com
Basic Rate: please call for info

PIRATE STUDIOS
156 6th Street
Brooklyn, NY 11215
844-274-7283
Email: info@pirate.com
Web: Pirate.com

Additional Locations:

110 Scott Avenue
Brooklyn, NY 11237

Box Factory
1519 Decatur St.
Ridgewood, Queens, NY 11385

Other Locations:

United Kingdom, Germany, Ireland

RIVINGTON MUSIC REHEARSAL STUDIOS
188 Stanton St.
New York, NY 10002
212-353-0585
Email: book@rivingtonmusic.com
Web: rivingtonmusic.com
Basic Rate: please call for info

SMASH STUDIOS
307 W. 36th St., 18th Fl.
New York, NY 10018
212-244-9066
Email: studiomanager@smashny.com
Web: smashstudios.com
Basic Rate: please call for info

NORTH CAROLINA

BANDTASTIC STUDIOS
Southend District
Charlotte, NC
704-491-1213
Email: studios@bandtastic.com
Web: bandtasticstudios.com
Basic Rate: please call for info

SOUNDSPACE @ RABBHIT'S MUSIC
109 McDowell St.
Asheville, NC 28801
828-552-3534
Email: info@soundspaceavl.com
Web: soundspaceavl.com

OHIO

ROCK & ROLL CITY STUDIOS
5500 Walworth Ave.
Cleveland, OH 44102
216-600-0188
Email: thestudio@rockcitystudios.com
Web: rehearsecleveland.com
Contact: Studio mgr.
Basic Rate: please call for info

OKLAHOMA

79TH STREET SOUND STAGE
1001 N.W. 79th St.
Oklahoma City, OK 73114
405-767-9799
Email: 79thstreetsound@gmail.com
Web: facebook.com/79thStreetSoundStage/
Basic Rate: monthly rates

THE DOWNTOWN MUSIC BOX
535 N. Ann Arbor Ave.
Oklahoma City, OK 73127
405-232-2099, 877-446-3330
Email: info@downtownmusicbox.com, tony@downtownmusicbox.com
Web: okcmusicbox.com
Contact: Tony Curzio (owner)

OREGON

BLUE BUTLER STUDIOS
2400 SE Holgate Blvd
Portland, OR 97202
971-322-9071
Email: bluebutlerstudios@gmail.com
Web: bluebutlerstudios.com

BONGO FURY
14181 SW Millikan Way
Beaverton, OR 97005
503-970-0799
Email: bongofurystudios@gmail.com
Web: facebook.com/bongofuryrehearsal

METRO GNOME
Portland, OR
971-533-0119
Email: hello@metrognome.com
Web: metrognome.com
Services: 9 Locations

Additional Locations:

Brooklyn
1430 SE Powell Blvd. & 14th Ave.
Portland, OR 97202

Buckman
530 SE Pine
Portland, OR 97212

Ladd's Addition (2 BLDGS)
2121 & 2135 SE 6th Ave. & Division
Portland, OR 97214

Cully
7926 NE Killingsworth St
Portland, OR 97218

Reed
4920 SE 26TH Ave. & Raymond
Portland, OR 97202

Mt. Tabor
6025 E Burnside
Portland, OR 97215

S.I.R. PORTLAND
1432 SE 34th Ave.
Portland, OR 97214
503-282-5583
Email: orinfo@sir-usa.com
Web: sir-usa.com
Basic Rate: please call for info

SUBURBIA STUDIOS
632 S.E. Market St.
Portland, OR 97214
503-736-9329
Web: instagram.com/explore/locations/1030977064/suburbia-studios/
Basic Rate: call for hourly and monthly

PENNSYLVANIA

NESHAMINY STREET STUDIO
707 Neshaminy Street
Penndel, PA 19047
215-378-8964
Email: seedrewdrum@gmail.com
Web: neshaminystreetstudio.com

RED PLANET RECORDING
300 E. Madison Ave. Ste. 3
Clifton Heights, PA 19018
(215) 253-7272
Email: info@redplanetrecording.com
Web: redplanetrecording.com
Services: Recording studio, rehearsal space and live sound company

SURREAL SOUND STUDIOS
2046 Castor Ave., 2nd Fl.
Philadelphia, PA 19134
215-288-8863
Web: surrealsoundstudios.com
Email: contact@surrealsoundstudios.com
Contact: Joseph Lekkas
Basic Rate: please call for info

RHODE ISLAND

JAM STAGE
25 Esten Ave.
Pawtucket, RI
401-305-3776
Web: jamstage.net
Services: $25.hr, fully equipped

SOUTH CAROLINA

THE SPACE CHARLESTON
2123 Montford Ave.
Charleston, SC
Email: info@thespacecharleston.com, practicespacechs@gmail.com
Web: thespacecharleston.com

TENNESSEE

DIAMOND SOUND STUDIOS
241 Venture Circle
Nashville, TN
615-244-BAND (2263)
Web: diamondsoundstudios.com
Contact: Josh Diamond
Email: josh@diamondsoundstudios.com
Basic Rate: please call for info

S.I.R. NASHVILLE
1101 Cherry Ave.
Nashville, TN 37203
615-255-4500 Fax 615-255-4511
Email: tninfo@sir-usa.com
Web: sir-usa.com
Basic Rate: please call for info

SOUNDCHECK NASHVILLE
750 Cowan St.
Nashville, TN 37207
615-726-1165
Email: information@sounndchecknashville.com
Web: soundchecknashville.com
Basic Rate: please call for info

Additional Locations:

3714 Bluestein Drive, Ste 600
Austin, TX 78721
512-444-0023
Email: info@soundcheckaustion.com

2108 Lou Ellen Lane
Houston, TX 77018
713-290-0335
Email: gus@soundcheckhouston.com

TOY BOX STUDIO, THE
2407 Brasher Ave.
Nashville, TN 37206
615-697-9545
Email: lij@thetoyboxstudio.com
Web: thetoyboxstudio.com
Basic Rate: please call for info

TEXAS

FRANCISCO'S STUDIOS
8420 Westglen Dr
Houston, TX
713-460-4537
Email: rzapatamts95@gmail.com
Web: franciscostudios.com/houston
Basic Rate: please call for info

Additional location:

530 N Sam Houston Pkwy
Houston, TX 77060

PRO REHEARSAL & RECORDING
3150 Iron Ridge St.
Dallas, TX 75247
214-634-3433
Email: rooms@prorehearsal.com, justin@prorehearsal.com
Web: facebook.com/ProRehearsal/
Basic Rate: please call for info

RHYTHM ROOM REHEARSAL STUDIOS
1410 Brittmoore Rd., Ste. A
Houston, TX 77043
4501 Steffani Ln, Houston, TX 77041
713-465-6122, 218-220-7248
Email: Rhythmroom@att.net
Web: rrehearsalstudio.com
Basic Rate: please call for info

S.I.R. DALLAS
890 Regal Row
Dallas, TX 75247
214-716-0611
Email: txinfo@sir-usa.com
Web: sir-usa.com
Basic Rate: please call for info

SOUNDCHECK
3714 Bluestein Dr # 600
Austin, TX 78721
512-444-0023
Email: info@soundcheckAustin.com
Web: soundcheckAustin.com
Basic Rate: please call for info

Additional locations:

2108 Lou Ellen Ln.
Houston, TX 77018
719-290-0335
Email: gus@soundcheckaustin.com
Web: soundcheckhouston.com

750 Cowan St.
Nashville, TN 37207
615-726-1165, 615-256-6045
Email: information@soundchecknashville.com
Web: soundchecknashville.com

UTAH

POSITIVELY 4TH STREET
375 W. 400 S.
Salt Lake City, UT 84101
801-859-5590, 801-359-6108
Email: positive4thst@gmail.com
Web: practicespaceslc.com
Basic Rate: call for rates

ROCKET SKATES RECORDING & REHEARSAL
380 E 1700 S.
Salt Lake City, UT 84115
385-275-5495
Email: info@rocketskatesrecording.com
Web: rocketskatesrecording.com

VERMONT

BURLINGTON MUSIC DOJO
416 Pine St.
Burlington, VT 05401
802-540--0321
Email: info@burlingtonmusicdojo.com
Web: burlingtonmusicdojo.com

WASHINGTON

CLOUD STUDIOS
1101 E. Pike St.
Basement
Seattle, WA 98122
206-209-0977
Email: info@cloudstudiosseattle.com
Web: cloudstudiosseattle.com
Contact: Doug Wilkerson
Rates: Please call for rates

Additional Location:

1424 11th Ave.
Seattle, WA 98122

EVOLUTION STUDIOS
1647 133rd Pl. N.E.
Bellevue, WA 98005
425-641-3626
Email: eden@bandrehearsal.com
Web: bandrehearsal.com
Contact: Eden
Basic Rate: please call for info

SEATTLE DRUM SCHOOL
12729 Lake City Way NE
Seattle, WA 98125
206-364-8815
Email: admin@seattledrumschool.com
Web: seattledrumschool.com
Basic Rate: $35 per half hour and $65 per one hour lesson

Additional location:

1010 S. Bailey St.
Seattle, WA 98108
Email: seattledrumgeorgetown@gmail.com
206-763-9700

SEATTLE REHEARSAL
2424 1st Ave. S.
Seattle, WA 98134
206-287-1615
Email: jodiopitz@yahoo.com
Web: facebook.com/p/Seattle-Rehearsal-100029445866858/
Contact: Jodi
Basic Rate: please call for info

S.I.R. SEATTLE
410 South 96th Street
Unit 5
Seattle, WA 98108
206-782-6800
Email: wainfo@sir-usa.com
Web: sir-usa.com
Basic Rate: please call for info

WISCONSIN

MADISON MUSIC FOUNDRY
2818 Index Rd.
Fitchburg, WI 53713
608-270-2660
Email: info@madisonmusicfoundry.com
Web: madisonmusicfoundry.com
Basic Rate: call for rates

TBC STUDIOS
10201 W. Appleton Ave.
Milwaukee, WI 53225
414-536-7337
Email: info@TBCStudios.com
Web: tbcstudios.com

For hundreds more contacts from Music Connection's directories (A&R, music attorneys, producers, engineers, video production, video gear rental, vocal coaches, music schools, recording studios, everything indie, social media, promotion, publicity, rehearsal studios, audio gear rental, film/TV, mastering studios, music publishers, college radio and more), visit: musicconnection.com/industry-contacts.

MUSIC CONNECTION Directory of Gear Rentals

Now expanded for 2024, this is an exclusive list of professional Gear Rental companies. All information below is verified by the listees. To receive thousands of free industry contacts, visit musicconnection.com/industry-contacts.

ALABAMA

ADVANCED AUDIO & VIDEO
Box 2466
Huntsville, AL 35804
256-319-3030
Email: tucker@advancedaudio.tv
Web: advancedaudio.tv

HOLT AV
401 28th St. S.
Birmingham, AL 35233
800-322-4658, 205-328-5231
Email: info@holtav.com
Web: holtav.com

ALASKA

ACTION VIDEO PRODUCTIONS
1231 W Northern Lights Blvd, Suite 2
Anchorage, AK 99502
907-360-4276
Email: actvidstaff@gmail.com
Web: actvid1.com

ARIZONA

FAV
Ford Audio Video
920 East Madison Street
Phoenix, AZ 85034
800-654-6744, 602-643-4200
Email: sales@fordav.com
Web: fordav.com

MEE
Music Equipment Rentals
5221 W Surrey Ave.
Glendale, AZ
602-955-3750
Email: meerental@gmail.com
Web: meerentals.com
Contact: Sam DeMarco

MP&E
16585 N. 92nd St., Ste. B104
Scottsdale, AZ 85260
480-596-6699 Fax 480-596-0004
Email: phoenix@hdgear.tv
Web: mayovideo.com

SMARTSOURCE RENTALS
1430 W 12th Place
Tempe, AZ 85281
480-829-6336, 844-428-6475
Web: thesmartsource.com

ARKANSAS

A/V ARKANSAS
819 W. 8th St.
Little Rock, AR 72201
501-661-1164
Web: avarkansas.com

LITTLE ROCK ENTERTAINMENT
4701 Marlborough St.
Little Rock, AR 72204
501-396-9435
Email: info@littlerockentertainment.com
Web: littlerockentertainment.com

CALIFORNIA / NORTHERN

BLACK CAT SOUND SERVICE
Grass Valley, CA 95949
530-268-1620, 530-277-3020
Fax 530-268-3267
Email: chrisc@nccn.net
Web: blackcatsoundservice.com
Contact: Chris Christensen

EXPRESS VIDEO
2225 Palou Ave.
San Francisco, CA 94124
415-255-9883
Web: rentvideo.com

McCUNE AUDIO/VIDEO/LIGHTING
101 Utah Ave.
S. San Francisco, CA 94080
650-873-1111
(415-215-0452)
Email: info@mccune.com
(eventsales@mccune.com)
Web: mccune.com
Studio Equip: yes
Musical Equip: yes
Lighting: yes
Stages: no

Additional locations:

222 Ramona Ave., Ste. 1
Monterey, CA 93940
Email: Monterey@mccune.com
831-372-6038

168 E. Liberty Ave.
Anaheim, CA 92801
Email: Anaheim@mccune.com
714-578-1900

PRG GEAR
Video Equipment Rentals
410 E. Grand Ave.
San Francisco, CA 94080
650-837-9480
Web: verrents.com

PRO AUDIO REPAIRS
3150 18th St. 101
(3075 17th Street #2)
San Francisco, CA 94110
415-401-7828
Email: office@proavresource.com
Web: proaudiorepairs.com

STUDIO INSTRUMENT RENTALS
1215 Fairfax Ave.
San Francisco, CA 94124
415-957-9400 Fax 415-957-9470
Email: sfinfo@sir-usa.com
Web: sir-usa.com

CALIFORNIA / SOUTHERN

4WALL ENTERTAINMENT
4130 E. Los Angeles Ave.
Simi Valley, CA 93063
818-252-7481
Web: 4wall.com

ABSOLUTE RENTALS
4100 W. Alameda Ave, 3rd Floor Burbank, USA 91505
818-842-2828, 310-560-2373
Email: info@absolute.live
Web: absoluterentals.com
Studio Equip: yes
Musical Equip: yes
Lighting: yes
Stages: yes
Cartage: yes

ADVANCED MUSICAL ELECTRONICS
8665 Venice Blvd.
Los Angeles, CA 90034
310-559-3157
Email: mail@advancedmusical.com
Web: advancedmusical.com

AMETRON PRO-AUDIO/VIDEO SALES & RENTALS
10919 Vanowen St
North Hollywood, CA 91605
323-462-1200
Email: info@ametron.com
Web: ametron.com

AMP SHOP/BASSEXCHANGE
4870 Lankershim Blvd.
North Hollywood, CA 91601
818-386-5500
Email: sales@bassexchange.com
Web: facebook.com/bassexchange

ASTRO AUDIO VIDEO LIGHTING
6615 San Fernando Rd.
Glendale, CA 91201
818-549-9915
Web: astroavl.com
Studio Equip: yes
Musical Equip: yes
Lighting: yes
FX: yes
Stages: yes
Cartage: no

AUDIO DESIGN AND SERVICE, INC.
2625 N. Ontario St.
Burbank, CA 91504
818-754-0467
Email: info@audiodesign-service.com
Web: audiodesign-service.com

AUDIO PERCEPTION INC.
Los Angeles, CA
818-693-0134
Email: Info@audioperception.com
Web: audioperception.com
Technical Services: Yes
Studio Equip: Yes
Musical Equip: No
Lighting Equip: No
FX Equip: No
Stages Equip: No
Cartage Equip: No
Special Services: Studio design, install, acoustics and wiring. Custom cables patch bays and panels. Audio and DAW tech support, upgrades, and instruction.

AUDIO RENTS INC.
824 N. Hollywood Way
Burbank, CA 91505
323-874-1000
Email: info@audiorents.com
Web: audiorents.com
Studio Equip: yes
Musical Equip: no
Lighting: no
FX: yes
Stages: no
Cartage: no

AUDIO REPAIR SPECIALISTS
22520 Ventura Blvd.
Woodland Hills, Ca 91364
(instrumental music*)
1501 E. Thousand Oaks Blvd.
thousand oaks, ca 91362
805-496-3774
818-346-3762
Web: arsrepair.com

BERTRAND'S MUSIC
1570 Cherokee Street
San Marcos, CA 92078
858-780-1812, 760-744-3669
Web: bertrandmusic.com
Studio Equip: yes
Musical Equip: yes
Lighting: no
FX: no
Stages: no
Cartage: no

Additional locations:

12222 Poway Rd., Ste. C
Poway, CA 92064
858-668-3244

910 E. Highland Ave.
San Bernardino, CA 92404
1-800-696-5338

23851 Via Fabricante 202
Mission Viejo, CA 92691
949-455-4163

145 Vista Ave.
Pasadena, CA 91107
626-793-4730

2618 W. Burbank Blvd.
Burbank, CA
848-9665

1217 N. Hacienda Blvd.
La Puente, CA 91744
626-917-9300

28780 Old Town Front St. #A-4
Temecula, CA
951-308-1688

29800 Bradley Rd., #107
Menifee, CA
951-301-8088

BRETT ALLEN STUDIO RENTAL
North Hollywood, CA
323-318-0430 323-253-2277
Email: brettallen@earthlink.net
Web: brettallenstudiorental.com
Studio Equip: no
Musical Equip: yes
Lighting: No
FX: no
Stages: no
Cartage: yes
Special Services: The most extensive collection of guitars, amps, effects and tuners in L.A. Finest in studio guitar tech service, intonation and setup specialist.

BROADCAST STORE, INC.
21822 Lassen Street Unit H
Chatsworth, CA 91311
818-998-9100
Email: sales@broadcaststore.com
Web: broadcaststore.com
Note: pickups by appt. only

CAPITAL AUDIO RENTAL
Burbank, CA
818-953-9099
Email: info@capitalaudiorental.com
Web: capitalaudiorental.com
Studio Equip: yes
Musical Equip: yes
Lighting: no
FX: no
Stages: no
Cartage: no

CENTER STAGING
3400 Winona Ave
Burbank, CA 91504
(818) 480-4169
Email: adam@centerstaging.com
Web: centerstaging.com
Contact: Adam Hasper
Basic Rate: call for rates

DIGITRON ELECTRONICS, INC.
7801 Telegraph Rd., Ste. D
Montebello, CA 90640
323-887-0777
Email: repairs@digitronelectronics.com
Web: digitronelectronics.com

DRUM DOCTORS
520 Commercial St.
Glendale, CA 91203
818-244-8123
Email: thedrumdoctors@gmail.com
Web: drumdoctors.com
Studio Equip: no
Musical Equip: yes
Lighting: no
FX: no
Stages: no
Cartage: yes

DRUM PARADISE
11803 Vose St.
North Hollywood, CA 91605
818-762-7878
Email: info@drumparadise-la.com
Web: drumparadise-la.com/contact
Studio Equip: no
Musical Equip: yes
Lighting: no
FX: no
Stages: no
Cartage: yes

FRET HOUSE, THE
309 N. Citrus Ave.
Covina, CA 91723
626-339-7020, 800-BET-FRET
Email: email@frethouse.com
Web: frethouse.com
Studio Equip: no
Musical Equip: yes
Lighting: no
FX: no
Stages: no
Cartage: no

FUTARA ELECTRONICS COMPANY
665 S. Manchester
Anaheim, CA 92802
714-535-6201
Email: service@futara.com
Web: futara.com

GARDS MUSIC
848 S. Grand Ave.
Glendora, CA 91740
626-963-0263
Email: info@gardsmusic.com
Web: stores.musicarts.com/ca/glendora/music-store-2608.html
Studio Equip: yes
Musical Equip: yes
Lighting: no
FX: no
Stages: no
Cartage: no

Additional locations:

350 S. Mountain Ave.
Upland, CA 91786
909-946-4789

11837 E. Foothill Blvd
Rancho Cucamonga, CA 91730
909-481-1515

GPS ELECTRONICS
13045 Tom White Way, Ste. I
Norwalk, CA 90650
562-802-0840 Fax 562-802-0846
Email: gpselectro@yahoo.com
Web: gps-electronics.net/services.html

GROOVEWORKS
5536 Atlantic Ave.
Long Beach, CA 90805
(310) 403-5104
Email: info@grooveworksstudios.com
Web: grooveworksstudios.com
Contact: Rodney

COMPILED BY ROBIN ROSE

GUITAR MERCHANT, THE
22807 Saticoy Street
West Hills, CA 91304
818-884-5905
Email: theguitarmerchant@yahoo.com
Web: guitarmerchant.com

HOLLYWOOD SOUND SYSTEMS
6908 Tujunga Ave
North Hollywood, CA 91605
323-466-2416
Email : web-inquiry@hollywoodsound.com
Web: hollywoodsound.com
Studio Equip: yes
Musical Equip: no
Lighting: yes
FX: no
Stages: no
Cartage: yes

HOOK—THE STUDIO MICROPHONE RENTALS
Los Angeles, CA
818-759-4665
Email: mfrenchik@fastmail.net
Web: thehookstudios.com
Contact: Mike
Studio Equip: yes
Musical Equip: no
Lighting: no
FX: no
Stages: no
Cartage: no
Tech Services: no

INSTRUMENTAL MUSIC INC.
1501 E. Thousand Oaks Blvd.
Thousand Oaks, CA 91360
805- 419-5055
Email: TO@instmusic.com
Web: instrumentalmusic.com
Studio Equip: no
Musical Equip: yes
Lighting: no
FX: no
Stages: no
Cartage: no

JAN-AL CASE RENTALS
3339 Union Pacific Ave.
Los Angeles, CA 90023
(800) 735-2625 323-260-7212
Email: arlene@janalcase.com
Web: janalcase.com
Studio Equip: yes
Musical Equip: yes
Lighting: yes
FX: yes
Stages: yes
Cartage: yes

KEYBOARD CONCEPTS
5539 Van Nuys Blvd.
Sherman Oaks, CA 91401
818-787-0201, 800-22-PIANO
Fax 818-787-1219
Web: keyboardconcepts.com
Studio Equip: no
Musical Equip: yes
Lighting: no
FX: no
Stages: no
Cartage: no

Additional locations:

3704 E. Colorado Blvd.
Pasadena, Ca 91107
626-583-9126

3232 Santa Monica Blvd.
Santa Monica, CA 90404
310-586-5588

18285 Euclid Ave.
Fountain Valley, CA 92708
Tustin, CA 92782
714-544-0088

LA FX RECORDING SERVICES
5634 Cleon Ave.
North Hollywood, CA 91601
818-769-5239
Email: info@lafx.com
Web: lafx.com
Contact: Dan Vicari
Studio Equip: yes
Musical Equip: no
Lighting: no
FX: no
Stages: no
Cartage: no

L.A. SOUND COMPANY INC.
9001 Canoga Ave.
Canoga Park, CA 91304
818-772-9200
Studio Equip: yes
Musical Equip: no
Lighting: no
FX: no
Stages: no
Cartage: no

LON COHEN STUDIO RENTALS
North Hollywood, CA
818-762-1195 Fax 818-762-1196
Email: sales@loncohen.com
Web: loncohen.com
Basic Rate: call for rates
Services: We rent top of the line backline (guitars, basses, amps, keyboards and drums) which can be heard on records from Aerosmith to ZZ Top and can be seen on television from Conan to Lopez. We also offer cartage, temp. controlled storage, and world class guitar, bass and amp repair.

MATES REHEARSAL & CARTAGE
5412 Cleon Ave.
North Hollywood, CA 91601
818-779-0009
Email: jamesgiglio@matesinc.com
Web: matesinc.com
Studio Equip: yes
Musical Equip: yes
Lighting: no
FX: no
Stages: no
Cartage: yes

McCABE'S GUITAR SHOP
3101 Pico Blvd.
Santa Monica, CA 90405
310-828-4497
Email: mccabes@mccabes.com
Web: mccabes.com
Studio Equip: no
Musical Equip: yes
Lighting: no
FX: no
Stages: no
Cartage: no
*Note: Rentals are limited to instruments $500 or less. No day rentals

Additional locations:

San Francisco HQ
101 Utah Ave.
San Francisco, CA 94080
800-899-7686, 650-873-1111
Email: info@mccune.com

Monterey McCune Office
222 Ramona Ave., #1
Monterey, CA 93940
800-372-3611, 831-372-6038
Email: monterey@mccune.com

MORNINGSTAR PRODUCTIONS, LLC
41213 Sandalwood Cir.
Murrieta, CA 92562
888-409-4810, 951-677-4443
Web: msmp.com
Studio Equip: no
Musical Equip: yes
Lighting: yes
FX: yes
Stages: yes
Cartage: no

MUSICIANS CHOICE STUDIOS
3820 Hoke Ave
Culver City, CA 90232
310-836-8998
Web: musicianschoicestudios.com
Studio Equip: yes
Musical Equip: yes
Lighting: yes
FX: no
Stages: no
Cartage: yes

MUSIC MAKER RETAIL STORE
5701 E. Santa Ana Canyon Rd., Ste. J
Anaheim, CA 92807
714-974-0830
Email: mminfo@musicmakerinc.com
Web: musicmakerinc.com
Studio Equip: no
Musical Equip: yes
Lighting: no
FX: no
Stages: no
Cartage: no

NIGHTINGALE STUDIOS
156 W. Providencia Ave.
Burbank, CA 91502
818-562-6660
Email: nightingalestudiobooking@gmail.com
Web: nightingalestudios.com
Studio Equip: yes
Musical Equip: yes
Lighting: no
FX: no
Stages: no
Cartage: no

PACIFIC COAST ENTERTAINMENT
7601 Woodwind Drive
Huntington Beach, CA 92647
714-841-6455, 619-331-3560, 866-335-4723
Email: info@gopce.com
Web: gopce.com
Studio Equip: yes
Musical Equip: yes
Lighting: yes
FX: yes
Stages: yes
Cartage: yes

PRO PIANO
Los Angeles, CA
warehouse only (not open to the public)
917-715-2860, 800-367-7777
Email: ricard@propiano.com
Web: propiano.com
Studio Equip: no
Musical Equip: yes
Lighting: no
Cartage: yes

SAN DIEGO SOUND AND MUSIC REPAIR
6555 El Cajon Blvd.
San Diego, CA 92115-2705
619-582-8511
Email: audiodoctor.sd@gmail.com
Web: sdsmr.com

SANTA MONICA MUSIC CENTER
1901 Santa Monica Blvd.
Santa Monica, CA 90404
310-453-1928
Email: Sales@santamonicamusic.com
Web: santamonicamusic.com
Studio Equip: yes
Musical Equip: yes
Lighting: no
FX: no
Stages: no
Cartage: no

Additional location:

Culver City Music Center
10862 Washington Blvd.
Culver City, CA 90232
310-202-6874

SINGER MUSIC
1217 N. Hacienda Blvd.
La Puente, CA 91744
626-917-9300
Studio Equip: yes
Musical Equip: yes
Lighting: no
FX: no
Stages: no
Cartage: no

SMARTSOURCE RENTALS
4928 W. Rosecrans Ave.
Hawthorne, CA 90250
310-417-3544, 844-333-6440
Email: info@smartsourcerentals.com
Web: smartsourcerentals.com

Additional location:

Los Alamitos
Beverly Hills
San Diego
Culver City
Las Vegas
Tempe
South San Francisco

SOCAL PRODUCTIONS
9330 Laurel Canyon Blvd.
Arleta, CA 91331
818-565-3333
Email: rentals@socalps.com
Web: socalps.com
Studio Equip: Yes
Musical Equipment: No
Lighting: No
FX: No
Stages: No
Video: Yes
Cartage: No

SOUND CHECK AUDIO
Los Angeles, CA 90036
323-939-7777
Email: info@soundcheckaudio.com
Web: soundcheckaudio.com
Studio Equip: no
Musical Equip: yes
Lighting: yes
FX: yes
Stages: no
Cartage: yes
*By appointment only

SOUND-TECH STUDIO
24300 Country Rd.
Moreno Valley, CA 92557
951-243-6666
Email: soundtechstudio@yahoo.com
Web: soundtechmusic.square.site
Contact: Allan Johnson
Studio Equip: yes
Musical Equip: yes
Lighting: yes
FX: yes
Stages: no
Cartage: no

SST
17328 Ventura Blvd. #1
Encino, CA 91316
818-907-7780
Email: SST.shop@yahoo.com
Web: sstsynths.com
Studio Equip: yes
Musical Equip: yes
Lighting: no
FX: yes
Stages: no
Cartage: yes

STUDIO 116 CORP.
13136 Saticoy St., Unit G
North Hollywood, CA 91605
323-274-0220
Web: wstudio116event.com
Studio Equip: yes
Musical Equip: yes
Lighting: yes
FX: no
Stages: no
Cartage: no
Services: We are an Event production company. We rent sound, lighting & projection for all kinds of events.

STUDIO INSTRUMENT RENTALS
6465 Sunset Blvd.
Los Angeles, CA 90028
323-957-5460
Email: lainfo@sir-usa.com
Web: sir-usa.com
Contact: Fred Rose
Studio Equip: yes
Musical Equip: yes
Lighting: yes
FX: yes
Stages: yes
Cartage: yes

Additional locations:

4620 Santa Fe St.
San Diego, CA 92109
858-274-1384 Fax 858-274-1906
Email: sdinfo@sir-usa.com
Web: sir-usa.com

1215 Fairfax Ave.
San Francisco, CA 94124
415-957-9400
Email: sfinfo@sir-usa.com
Web: sir-usa.com

STUDIO WEST OF SAN DIEGO
11021 Via Frontera, Ste. A
San Diego, CA 92127
858-592-9497
Web: studiowest.com
Studio Equip: yes
Musical Equip: no
Lighting: no
FX: yes
Stages: no
Cartage: yes
Tech services: yes

THIRD ENCORE
10917 Vanowen St.
North Hollywood, CA 91605
818-753-0148, 818-613-7518
Email: john@3rdencore.com
Web: thirdencorestudios.com
Rooms: 7 production and rehearsal studios from 900-2,400sq. ft., each including a private production office/isolation room and tour quality P.A. Full service facility with all services on-site. Quiet, safe, clean and very private with Tour Supply & Ultimate Ears on-site for convenience. Great parking including trucks and buses. Daily, weekly or monthly lockout rates available.
Services: Full instrument and backline rental, featuring large selection of all major brands including GK, Aguilar, Mesa Boogie, Yamaha, DW, Roland, Tama, Orange, Vox, Sabian, Zildjian, Ampeg, Korg and Marshall gear. Private storage lockers, cartage services. All at one location.
Equipment: All rooms come with pro tour quality monitoring system. Digico, Avid, Yamaha, Midas consoles available.

TONY PINNICK AUDIO
P.O. Box 18382
Encino, CA 91416
818-815-1264
Email: tonypinnickaudio@gmail.com
Web: tonypinnickaudio.com
Technical Services: Yes
Studio Equip: Yes
FX Equip: Yes
Special Services: Studio Recording Equipment Rentals. Over 20 years professional audio experience. Reputation for exacting attention to detail with a specially hand-picked assortment of classic vintage and modern Tube Microphones, Condenser and Ribbon Microphones, Mic Pre-Amps, Compressors, Limiters, EQ's and much more!

TREW AUDIO
2243 N. Hollywood Way
Burbank, CA 91505
323-876-7525
Email: info@trewaudio.com
Web: trewaudio.com

VALLEY SOUND MUSIC TECHNOLOGIES
5527 Cahuenga Blvd.
North Hollywood, CA 91601
818-755-2801
Email: stretch@valleysoundla.com,

zita@valleysoundla.com
Web: valleysoundla.com

VCI EVENT TECHNOLOGY
25172 Arctic Ocean Dr. #102
Lake Forest, CA 92630
714-772-2002
Email: info@vcievents.com
Web: vcievents.com
Studio Equip: yes
Musical Equip: yes
Lighting: yes
FX: no
Stages: yes
Cartage: no

VIDEO RESOURCES
1809 E. Dyer Rd., Ste. 307
Santa Ana, CA 92705
949-261-7266
Email: dane@videoresources.com
Web: videoresources.com
Studio Equip: yes
Musical Equip: no
Lighting: yes
FX: no
Stages: yes
Cartage: no

VIRTUAL SOUNDS TECHNOLOGY
11901 Goldring Road, Unit C
Arcadia, CA 91006
626-239-0044
Email: sales@vstservice.com
Web: vstservice.com

WEST L.A. STUDIO SERVICES
2033 Pontius Ave.
Los Angeles, CA 90025
310-478-7917
Email: westlastudios@me.com
Web: westlastudios.com
Studio Equip: yes
Musical Equip: yes
Lighting: no
FX: no
Stages: no
Cartage: no

COLORADO

AVFX
4860 Ward Rd
Wheat Ridge, CO 80033
303-539-3500
Email:info@avfx.com
Web: avfx.xom

FAV
Ford Audio-Video
4230 Carson St.
Denver, CO 80239
800-654-6744, 720-374-2345
Email: sales@fordav.com
Web: fordav.com

IMAGE AUDIOVISUALS
2130 S. Dahlia St.
Denver, CO 80222
303-758-1818
Email: sales@imageav.com
Web: imageav.com

MP&E
4990 Paris St
Denver, CO 80239
303-789-1010
Email: denver@hdgear.tv
Web: hdgear.tv

SHAPED MUSIC, INC.
1760 LaPorte Ave., Ste. 3
Fort Collins, CO 805241
970-221-2315
Email: randyc@shapedmusic.com
Web: shapedmusic.com
Services: Shaped Music, Inc. is your sound, lighting, and backline production company serving all of Colorado including Denver, Boulder, Colorado Springs, Fort Collins, Grand Junction, Telluride, Aspen, Vail, Steamboat Springs, Keystone, Copper Mountain, and beyond. We also serve all of Wyoming, Nebraska, Utah, and New Mexico.
*Note: National touring & festivals also available. Pro Audio sales.

SPECTRUM AUDIO VISUAL
351 W. 45th Ave.
Denver, CO 80216
800-909-9792, 303-223-1828
Email: info@spectrumav.com
Web: spectrumav.com

S.S.S. PRODUCTIONS
11165 Clarkson St.
Northglenn, CO 80233
303-875-5678
Email: events@sssproductions.net
Web: sssproductions.net

CONNECTICUT

M COMMUNICATIONS
48 Union St.
Stamford, CT 06906
203-348-2100
Email: sales@mcommunications.com
Web: mcommunications.com

DELAWARE

MIDDLETOWN MUSIC
4380 Summit Bridge Rd.
Middletown, DE 19709
302-376-7600
Email: sales@middletownmusic.com
Web: stores.musicarts.com/middletown-de

FLORIDA

BUDGET VIDEO RENTALS
1825 N.E. 149th St.
Miami, FL 33181
800-772-1111, 305-945-8888
Email: rentals@budgetvideo.com
Web: budgetvideo.com

CP COMMUNICATIONS
9965 18th Street N, Suite 2&3
St. Petersburg, FL 33716
800-762-4254
Web: cpcomms.com

GREAT SOUTHERN STUDIOS, THE
15221 N.E. 21st Ave.
Miami Beach, FL 33162
305-944-2464
Email: info@gssmiami.com
Web: greatsouthernstudios.com

MIDTOWN VIDEO
4824 S.W. 74th Ct.
Miami, FL 33155
305-669-1117
Email: info@midtownvideo.com
Web: midtownvideo.com, facebook.com/midtownvideo

PR GEAR
Video Equipment Rentals
8063 Beacon Lake Dr.
Orlando, FL 32809
800-794-1407, 407-582-0350
Email: info@verrents.com
Web: verrents.com

Additional location:

3300 Davie Rd, Suite 101
Davie, FL. 33314
954-723-2828

PURE ENERGY ENTERTAINMENT
4650 Coral Ridge Drive
Coral Springs, FL 33076
954-782-6989
Email: info@PureEnergy.net
Web: PureEnergy.net

SMARTSOURCE RENTALS
9401 Southridge Park Ct., Ste. 600
Orlando, FL 32819
844-333-6440, 407-582-9807
Email: info@smartsourcerentals.com
Web: thesmartsource.com/locations/orlando

STUDIO INSTRUMENT RENTALS
12200 N.E. 14th Ave.
Miami, FL 33161
305-891-3350 Fax 305-891-3550
Email: miinfo@sir-usa.com
Web: sir-usa.com

WALL OF SOUND STUDIOS
225 Carswell Ave.
Daytona Beach, FL
949-285-1774
Email: booking@wallofsoundstudios.com
Web: wallofsoundstudios.com

Additional location:

Las Vegas
702-371-0811

GEORGIA

ATLANTA SOUND AND LIGHTING
1400 Vijay Dr.
Atlanta, GA
770-455-7695
Email: sales@atlantasoundandlight.com
Web: atlantasoundandlight.com

CONCERT AUDIO
Atlanta, GA
770-434-2437
Email: andrew@concertaudio.com
Web: concertaudio.com

LIGHTNIN'S
952 Fred Kilcrease Rd.,
Winder, GA 30680
770-963-1234
Web: lightnin.net

Additional location:

26-01 Ulmer Street
College Point, NY 11354

ONE EVENT SERVICES
6779 Crescent Dr.
Norcross, GA 30071
800-967-2419, 770-457-0966
Email: info@onservices.com
Web: onservices.com

PC&E ATLANTA
Production Consultants & Equipment
2235 DeFoor Hills Rd.
Atlanta, GA 30318
404-609-9001
Email: marketing@pce-atlanta.com
Web: pce-atlanta.com

PRG GEAR
Video Equipment Rentals
1389 Chattahoochee Ave.
Atlanta, GA 30318
800-794-1407, 770-300-0401
Email: info@verrents.com
Web: prggear.com/location/atlanta

SMARTSOURCE
5700 Highlands Parkway SE, Suite 150
Atlanta, GA 30318
404-352-0900, 844-333-6440
Email: info@smartsourcerentals.com
Web: thesmartsource.com/locations/atlanta

HAWAII

AUDIO VISUAL HAWAII
74-5489 Loloku St., #7
Kailua-Kona, HI 96740
808-331-8403
Email: Hawaiisales@AVServs.com
Web: audiovisualhawaii.com
*Services all Islands

HAWAII SOUND & VISION
P.O. Box 2267
Kailua-Kona, HI 96745
808-982-8330
Email: aloha@hawaiisav.com
Web: hawaiisav.com

MYSTICAL SOUNDS PRODUCTIONS
P.O. Box 22996
Honolulu, HI 96823
808-222-8833
Email: mspdjs@gmail.com
Web: mysticalsoundsproduction.com

ILLINOIS

AV CHICAGO
619 W. Taylor St.
Chicago, IL 60607
312-229-4100, 888-709-9599
Web: avchicago.com

CHICAGO HD CORP.
6710 N. Kostner Ave.
Lincolnwood, IL 60712
312-951-9610
Web: chicagohd.com

DANCE ALL NIGHT! INC.
1340 Woodland Ln.
Riverwoods, IL 60015
877-940-9788, 847-940-9788
Email: bruce@dancealInight.com
Web: dancealInight.com
Studio Equip: no
Musical Equip: no
Lighting: yes and Video Projection
FX: yes
Stages: no
Cartage: yes
Tech services: yes

MARQUEE EVENT RENTALS
9480 W 55th Street
Carol Stream, IL 60188
630-871-9999
Web: marqueerents.com

MCS
Midwest Conference Service
332 Commerce Dr.
Roselle, IL 60172
630-351-3976
Email: info@mcsexpo.com
Web: mcsexpo.com

NOVATOO AUDIO VISUAL
120 Easy St., Unit 3
Carol Stream, IL 60188
630-871-2222
Email: novatooinfo@sbcglobal.net
Web: novatoo.com
Contact: Tim Novak, rental sales Mgr.

SMARTSOURCE RENTALS
2025 Glen Ellyn Rd.
Glendale Heights, IL 60139
630-588-0200, 844-333-6440
Email: info@smartsourcerentals.com
Web: smartsourcerentals.com

STUDIO INSTRUMENT RENTAL
2835 N. Kedzie Ave.
Chicago, IL 60618
773-478-8500, 773-478-8555
Email: chinfo@sir-usa.com
Web: sir-usa.com

SWING CITY MUSIC
1811 Vandalla
Collinsville, IL 62234
618-345-6700
Email: swingcitymusic@ameritech.net
Web: swingcitymusic.com

Additional location:

244 S. Buchanan
Edwardsville, IL 62025-2109
618-656-5656

VER
Video Equipment Rentals
8401 W 47th St., Suite D
McCook, IL 60525
800-794-1407, 847-671-4966
Email: info@verrents.com
Web: verrents.com

ZACUTO
346 N Justine St. Suite 201
Chicago, IL 60607
888-294-FILM (3456), 312-863-FILM (3456)
Email: sales@zacuto.com
Web: zacuto.com

INDIANA

STUDIO ONE INC
25833 SR. 2
South Bend, IN 46619
800-888-9700, 574-232-9084
Fax 574-232-2220
Email: sales@studioonesb.com
Web: studioonesb.com

IOWA

CONFERENCE TECHNOLOGIES, INC.
820 N. 15th Avenue, Suite 102
Hiawatha, IA 52233
319-363-8144, 877-486-1867
Email: info@conferencetech.com
Web: conferencetech.com

Additional location:

333 SW 9th St., Suite N
Des Moines, IA 50309
515-280-9800

RIEMAN MUSIC
6501 Douglas Ave.
Urbandale, IA 50322
515-278-4685 800-372-6051
Email: websales@riemans.com
Web: riemanmusic.com
Contact: J.C. Wilson

Additional locations:

Des Moines - East
800-372-6051, 515-262-0365

Ames, IA 50010
800-234-4203, 515-233-4203

Mason City, IA 50401
800-397-4606, 641-423-6563

Fort Dodge
800-362-1627, 515-576-2189

Creston
800-947-9139, 641-782-5121

KANSAS

LIGHTS ON KANSAS CITY
1720 Merriam Ln.
Kansas City, KS 66106
800-229-5876, 913-362-6940
Fax 913-362-6958
Email: kansascity@lightson.com
Web: lightson.com

LOUISIANA

THE PINNACLE GROUP
Lafayette, LA
800-524-7462, 337-593-1149
Web: pingroup.com

Additional locations:

Baton Rouge, LA
225-767-1148

Lake Charles
337-477-7469

Lafayette
337-767-1149

MAINE

AV TECHNIK LLC
176 Innovation Way
Scarborough, ME 04074
207-699-0115
Email: info@avtechnik.com
Web: avtechnik.com

STARBIRD MUSIC
525 Forest Avenue
Portland, ME 04101
207-775-2733, 207-828-0888
Email: pianos@starbirdmusic.com
Web: starbirdmusic.com

MARYLAND

CPR MULTIMEDIA SOLUTIONS
7812 Cessna Ave.
Gaithersburg, MD 20879
301-590-9400
Email: sales@cprmms.com
Web: cprmms.com

DSL SOUND, INC.
67 W. Baltimore St., Ste. 101
Hagerstown, MD 21740
301-797-1070
Email: info@dslsound.net
Web: dslsound.net

Additional locations:

Baltimore, MD
410-522-2061

Delaware, MD Eastern Shore, and Philadelphia
302-697-7515

Harrisburg, PA
717-526-4416

MASSACHUSETTS

ALL TECH SOUND & PRODUCTION SERVICES, INC.
13 Robbie Rd.
Avon, MA 02322
508-583-4000 Fax 508-583-1378
Email: info@alltechsound.com
Web: alltechsound.com
Services: Provides sound, backline, lighting and stages for concert and corporate events

KLONDIKE SOUND COMPANY
37 Silvio Conte Dr.
Greenfield, MA 01301
413-772-2900 Fax 413-772-2199
Email: info@klondikesound.com
Web: klondikesound.com

RULE BOSTON CAMERA
320 Nevada Street, 1st Floor
Newton, MA 02460
800-785-3266, 617-277-2200
Fax 617-277-6800
Email: answers@rule.com
Web: rule.com

TALAMAS BROADCAST EQUIPMENT
280 Bear Hill Road
Waltham, MA 02451
800-941-2446 617-928-0788
Email: info@talamas.com
Web: talamas.com

ZASCO PRODUCTIONS, LLC
340 McKinstry Ave., Ste. 400
Chicopee, MA 01013
800-827-6616, 413-534-6677
Email: info@zasco.com

MICHIGAN

IN TUNE RENTALS, LLC
8919 Middlebelt Road
Livonia, MI 48150
248-735-0000
Email: info@intunerentals.com
Web: intunerentals.com

RUSSELL VIDEO
4528 Concourse Dr.
Ann Arbor, MI 48108
734-213-0500
Email: inbox@russellvideo.com
Web: russellvideo.com

MINNESOTA

ALPHA AUDIO & VIDEO
7690 Golden Triangle Dr.
Eden Prairie, MN 55344
952-896-9898, 800-388-0008
Email: info@alphavideo.com
Web: alphavideo.com

EMI RENTALS
4719 42nd Ave., N.
Robbinsdale, MN 55422
800-832-5174, 612-789-2496
Email: info@EMIaudio.com
Web: emiaudio.com

TOTAL MUSIC SERVICES
2614 Cleveland Ave N
St. Paul MN 55113
Minneapolis, MN 55413
651-644-7102
Fax: 651-644-8240
Email: info@totalmusic.com
Web: totalmusic.com
Contact: Billie Kahle
Studio Equip: no
Musical Equip: yes
Lighting: no
FX: no
Stages: no
Cartage: yes
Tech services: yes

MISSOURI

AMEREVENT
St. Louis, MO
314-255-2882
Email: info@theeventline.com
Web: amerevent.com

Additional locations:

Metro-East
618-307-0030

FAZIOS
15440 Manchester Rd.
Ellisville, MO 63011
636-227-3573
Email: HelloSTL@erniewilliamson.com
Web: faziosmusic.com

SMARTSOURCE RENTALS
15400 South Outer Forty
Suite 203
Chesterfield, MO 63017
800-285-7794, 844-428-6475
Email: info@smartsourcerentals.com
Web: smartsourcerentals.com

NEBRASKA

MIDWEST SOUND & LIGHTING, INC.
4318 S. 50th St.
Omaha, NE 68117
800-981-9521, 402-731-6268
Email: info@mwsound.com
Web: mwsound.com

Additional location:

2322 'O' St.
Lincoln, NE 68510
800-617-4298, 402-474-4918

NEVADA

4WALL ENTERTAINMENT
3165 W. Sunset Rd., Ste. 100
Las Vegas, NV 89118
702-263-3858
Web: 4wall.com

AV VEGAS PRODUCTIONS
4780 Arville St.
Las Vegas, NV 89103
702-878-5050
Email: sales@avvegas.com
Web: avvegas.com

FAV
Ford Audio Video
6255 South Sandhill Rd., Ste. 100
Las Vegas, NV 89120
800-654-6744, 702-369-9965
Web: fordav.com

LEVY PRODUCTION GROUP
5905 S. Decatur Blvd., Ste. 1
Las Vegas, NV 89118
702-623-7932
Email: mike@levyproductiongroup.com
Web: levyproductiongroup.com

PROGEAR
Video Equipment Rentals
4155 West Russell Rd, Suite E-H
Las Vegas, NV 89118
800-794-1407 702-895-9777
Web: prggear.com

SMARTSOURCE RENTALS
6425 South Jones Blvd, Suite 103
Las Vegas, NV 89118
702-791-2500, 844-333-6440
Email: info@smartsourcerentals.com
Web: smartsourcerentals.com

STUDIO INSTRUMENT RENTALS, INC.
4545 Cameron St., Bldg. A
Las Vegas, NV 89103
702-382-9147
Email: ivinfo@sir-usa.com
Web: sir-usa.com

NEW JERSEY

CARROLL MUSICAL INSTRUMENT RENTALS, LLC
1275 Valley Brook Avenue
Lyndhurst, NJ 07071
201-262-7740
Web: boulevardcarroll.com

Additional locations:

625 W. 55th St., 6th Fl.
New York, NY 10019
212-868-4120
Email: irent@carrollmusic.com

SMARTSOURCE RENTALS
490 S. Dean St.
Englewood, NJ 07631
201-568-6555, 844-333-6440
Email: info@smartsourcerentals.com
Web: smartsourcerentals.com

WESTFIELD AUDIO VISUAL
2470 Plainfield Ave. Unit F
Scotch Plains, NJ 07076
908-838-9090, 212-776-3300
Email: info@westfieldav.com
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Web: minervaav.com
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Studio Equip: yes
Musical Equip: yes
Lighting: yes
FX: yes
Stages: yes
Cartage: yes
Tech services: yes

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FX: yes
Stages: no
Cartage: no

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Jacob: 717-357-8625
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Web: allsoundpro.com
Contact: Bob Ranalli
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Musical Equip: yes
Lighting: yes
Stages: yes
Cartage: yes-locally

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115 Duluth Ave.
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615-256-6260
Email: bbrantley@brantleysound.com
Web: brantleysound.com
Studio Equip: yes
Musical Equip: yes
Lighting: no
FX: no
Stages: yes
Cartage: no

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3019 Ambrose Avenue
Nashville, TN 372107
615-256-6200
Email: drice@griptruck.com
Web: griptruck.com
Contact: Doug Rice, Founder/CEO

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FX: yes
Stages: yes
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The Importance of Investing in Yourself

For artists deeply devoted to their craft, self-investment is a cornerstone for growth and prosperity. This pivotal step manifests in various forms, leading to a profound understanding of one's purpose and an elevation of self-worth. Embracing this transformative process wholeheartedly is essential; it involves exploring uncharted territories to enrich one's artistry in profound ways.

While music and creative endeavors often demand a substantial portion of an artist's time, allocating resources to enhance tools, skills, and knowledge can propel your career toward unprecedented success. Self-investment transcends mere financial expenditures; it is a fundamental aspect of nurturing an artistic venture.

In embarking on this transformative odyssey, three fundamental elements come into play in the narrative of self-investment within the domain of artistic expression.

1 Cultivate an Entrepreneurial Mindset

The foundation of self-investment lies in a mindset characterized by innovation and entrepreneurship. Embrace the role of a business proprietor who envisions and actively shapes their enterprise. You bolster discipline and legitimize your artistic endeavors by segregating funds into distinct business accounts and establishing clear goals.

Before setting up business accounts, formalize your business identity with the relevant authorities. This proactive step aids in efficiently managing operational facets, such as taxation, expenses, innovation, and payroll. It is paramount to recognize the significance of compensating yourself as both an artist and an entrepreneur.

2 Prioritize Mental Well-being

Amidst the demanding landscape of artistic pursuits, safeguarding your mental and physical health is paramount. Research conducted pre-pandemic indicates that a staggering 73 percent of music creators grappled with symptoms of mental health challenges. Prioritize your well-being to safeguard your artistic journey. Mitigate stress and avert burnout by taking regular breaks, immersing yourself in nature, and embracing mindfulness practices like meditation. Grant yourself the grace to make mistakes and evolve gradually; remember, greatness unfolds over time—it is a journey, not a destination. Establish boundaries to ward off distractions that deviate from your objectives and learn to decline tasks that do not align with your vision assertively.

3 Continuous Learning and Skill Enhancement

Dedicate yourself to continual learning to sharpen your expertise. Invest in top-tier software tools like Pro Tools and Logic Pro and essential equipment such as computers, keyboards, mixers, microphones, and monitors. Delve into subjects like copyright laws, publication protocols, business tactics, and marketing strategies specific to the industry. Engage in business workshops, establish a corporate entity, cultivate a robust online presence through websites and professional email addresses, and craft an enchanting mission statement that encapsulates your values.

Moreover, seize opportunities such as loans, grants, and crowdfunding to fuel your projects and illuminate the path to triumph. Within the crescendo of advancement, self-investment emerges as the pinnacle that molds a purpose-driven expedition. Embrace this philosophy to script your narrative and illuminate the world with the splendor of your creativity.

JESSE "JTJAZZ" THOMPSON, multi-talented composer, pianist and keyboardist, born in "The Land Of Funk" (Dayton, OH) attributes his humble beginnings in music to being captivated by a family of musicians: a father who was a professional drummer, Thompson's mother—a church organist/pianist and his brother Marvyn Wheatley (who recorded and played with Parliament and Slave). Thompson has resolutely followed his passion by keeping his legacy in music alive by teaming with heavyweight Producer/Guitarist Adam Hawley and collaborating with highly sought after Saxophonist Judah Sealy to create an alluring mid-tempo track entitled, "Late Nite," which is available now on all digital platforms worldwide.

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